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Music Without Borders

Culture, Connection & the Magic of Music

An Interview With José-Luis Orozco

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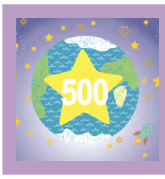

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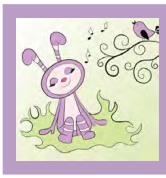

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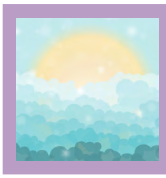

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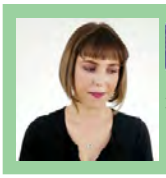

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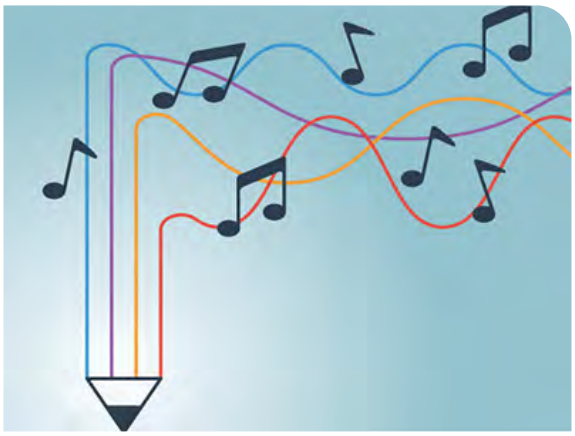


How Can We Keep From Singing

by Brigid Finucane

Music is a great blessing. It has the power to elevate and liberate us. It sets people free to dream. It can unite us to sing with one voice. Such is the value of music. —Nelson Mandela

The depth and breath of our CMN community are displayed in our eighty-second issue. The theme, "Music Without Borders," is inspired by a trifecta of features and amplified through many of the columns and songs contained in these virtual pages.

In these days, when a few taps of fingers on a keyboard brings the world—and world music—to our fingertips, it's hard to remember that just a few decades ago, this was not the case, especially for authentic, traditional music sung with children. Resources were scarce or nonexistent, but the passion and tenacity of certain musicians, educators, and researchers helped us access music from near and far corners of the world. We highlight some of these pioneers in this issue, starting with "Culture, Connection, and the Magic of Music," Bonnie Lockhart's insightful interview of Magic Penny Award recipient Jose-Luis Orozco, and followed by "Can You Stop the Birds from Singing?" in which Louise Pascale mesmerizes with an account of the inception, evolution, and continued work with the Afghan Children's Songbook Project. Sally Rogers' interview with Judith Cook Tucker, "Walking the Talk: You Just Have to Have a Big Heart," links past treasures from *PIO!* to the present by highlighting the history of World Music Press, whose resources continues to influence so many of us in CMN.

In an issue full of evocative titles, "How Can We Keep From Singing (http://childrensmusic.org/conference)" is the glorious name for this year's conference, testifying to the myriad ways that singing together can satisfy our souls and refresh our spirits. For those who are new to CMN or who are first-time conference attendees, the Reports section includes photo guides to the Board of Directors, conference organizers, and key committee members to assist with orientation. The conference report from Liz Hannan, conference co-chair, touches on the delights in store for attendees, including the keynote presentation by Melanie DeMore (http://www.melaniedemore.com/), "a singer/songwriter, composer, conductor, and vocal activist who believes in the power of voices raised together."

This issue's columns and features are inspiring (Sally Rogers' "Choruses and

Song Swaps: A Way to Bring Singing Into Our Communities), thought provoking (Peter Alsop's "Skin Color," Joanie Calem's "Creating Safe Musical Spaces"), quirky ("Advanced Zippering: A Mathematical Exploration of the Zipper Song Form"), instructive (Val Smalkin's "Teaching Fourth and Fifth Grade Music," Maureen Conlin's "Music and Sounds From Around the World"), and illuminating (Alina Celeste's "Adventures in YouTubing").

That brings us to songs—and a very special announcement. Thanks to webmaster Carl Foote's impeccable record keeping, we learned that *PIO!*'s 500th song would occur in this issue, and the landmark designation falls to Pam Donkin's CMN anthem, "Let the World Be Well." The other CMN anthems, Bruce O'Brien's "Didn't We Have Fun?" and Sarah Pirtle's "My Roots Go Down," are soundtracks of our lives. The remaining songs, two from other cultures, are aural delights, eminently singable and shareable, with wonderful stories attached. Finally, this issue gives us the chance to bid a fond and grateful farewell to our outgoing Board President, Liz Benjamin, whose uplifting messages have appeared in *PIO!* for the past two years.

A year ago, our new *PIO!* team completed its first issue. It was a harrowing but exciting process that I remember as a long series of questions followed by even more questions. Somehow we navigated the unknown as we shaped content, initiated new formats and protocols, and learned how to dance with each other—sometimes stepping on toes, but mostly going in the right direction. What a difference a year makes! Our crew—Ginger Lazarus (copy editor), Carl Foote (webmaster), Kim Arden (graphic designer)—genuinely enjoys working together and solving the myriad odd problems that erupt while constructing a journal. We've been graced by the addition of Val Smalkin as Songs Editor and are ever grateful for the work of Barbara Rice (New Sounds), our intrepid columnists, and generous feature writers. Finally, Alina Celeste connects *PIO!* to the greater world through posts on Twitter, Facebook, and the CMN Blog. Thank you, everyone, for your amazing work!

Culture, Connection, & the Magic of Music

An Interview With José-Luis Orozco

by Bonnie Lockhart

José-Luis Orozco (https://joseluisorozco.com) is the 2016 recipient of CMN's Magic Penny Award. He is a bilingual singer, songwriter, and educator, as well as a collector of Spanish language children's music, recording artist, and creator of three songbooks for children. A longtime CMN member and past board member, José-Luis celebrated forty-six fruitful years of sharing bilingual children's music in 2013. He's been the recipient of dozens of prestigious awards and has been recognized by the Congressional Hispanic Caucus in Washington, DC, the California Latino Legislative Caucus, and most recently, the Mexican American Legal Defense and Educational Fund, who honored him with their Lifetime Achievement in the Arts Award. He has been invited three times to the White House, most recently on March 28, 2016 at the White House Easter Egg Roll. But he's not resting on these impressive laurels. José-Luis continues to tour, bringing his lively, participatory concerts and workshops to over 100,000 teachers and caregivers each year at conferences throughout the country. He has now shared his songs with two generations of teachers who, in turn, have shared them with countless delighted children. His most recent recording, ¡Come Bien! Eat Right! (http://www.folkways.si.edu/sneak-preview-come-bien-eat-right-by-jose-luis-orozco/music/playlist/smithsonian) was nominated for a Grammy this year. Smithsonian Folkways, on whose label the CD is recorded, describes it as "an enlightening, engaging, and fun-filled approach to making music for the good of all."

José-Luis was an early innovator in the field of bilingual (now becoming known as dual language) education. His childhood experience of touring the world with the Mexico City Boys Choir, his master's degree in multicultural education and experience as vice chancellor of National Hispanic University, his warm and powerful voice, and his fun-loving nature gave him a unique set of skills to put music on the map of multicultural curriculum development from the very start.

José-Luis has lived in Berkeley and Los Angeles, California, and is currently living in Santa Cruz. He's the father of four and grandfather of two. His oldest son, José-Luis, is his agent and manager.

When we spoke, José-Luis had just returned home from a road trip including performances in Flint, Michigan, and Lake Tahoe in California.

To find out more about José-Luis's work, read Phil Hoose's 1996 interview in the Fall 1996 issue of PIO! *found in the members section of the CMN website (http://cmnonline.org).*

Bonnie: Let's start with a question about who sang to you when you were a kid.

José-Luis: It was mainly my mother and my grandmother in Mexico City where I was born. And then my father played the violin, so there was music around the house. I became a member of the Mexico City Boys Choir at age seven, and traveled the Mexican republic. By age ten I had gone to every single state of the republic. At age ten I was selected to be a member of the choir that traveled for three years, three full years without going back to Mexico City. We visited thirty-four countries, performing in major concert halls of Central and South America, the Caribbean, and Europe. So that was part of a strong foundation for the career that I have as an educator, a musician, a songwriter, and performer.

What was that like—being a really young person and being on the road so much?

Well, I've been on the road all my life!

Yes, you started young!

Yes. When I was seven I started studying music in Mexico City and then I came to the United States in 1970.

What brought you to the United States?

Español

I came because I was a student in Mexico; I lived very close to where the student massacre of Tlatelolco happened. Actually, Tlatelolco was a place where I was baptized and it is a very important place in Mexican history. It was the big marketplace of the Aztecs where they traded all the goods with the people from the rest of the country. After the Spanish conquered the Aztecs, they built a church there: Santiago Tlatelolco, for Santiago, the patron saint of Spain. In English we call him Saint James. That's where I was baptized. And then, that's where the massacre of Tlatelolco happened in 1968.

The massacre—there were student uprisings all over the world—I'm sure that must have affected you quite personally.

It did. I lived very close to where it happened, about eight blocks. But the thing is, I worked in the evenings as a cashier and I went to school during the day. Actually, I was going to go to that [student] rally, but I saw the police, I saw the army, and I decided to go to work. That was the only rally I was going to participate in, because the rest of the marches happened by the University and other parts of the city. I didn't have time; I had to work to help my mother because we were a family of ten. My older brother and I were the ones helping my mother to sustain our household.

And where are you in the lineup of those ten?

I was the second one. My older brother also became a member of the choir. He didn't travel with me, though. He was older than me and his voice was changing, so that's why he was not selected. And he became a doctor. Now he's a retired doctor in Mexico. My brothers and sisters, many of them became teachers and architects. I'm the one who's continued in the field of music all my life.

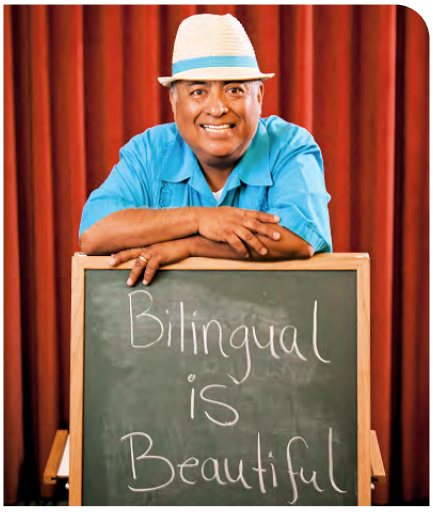
English

I decided to leave Mexico in 1970. After the massacre, one of my classmates came to California. He wrote to me; he told me how good things were here, for schools, for jobs. That was one of the reasons I came. I was looking for better opportunities, and I found the golden opportunity: I was able to go to the University of California at Berkeley. I graduated and then I got a master's degree in multicultural education. I've been working in the field of education and music ever since.

You have a formidable background as an educator, as a founder of the National Hispanic University, centrally involved in the early 1970s development of bilingual and multicultural education. How did that evolve?

It started really early. As soon as I got off the bus—I didn't come by plane, I came by bus. And two days after I arrived in San Jose—I lived in San Jose for a year—I was invited by several friends to visit some of the high schools and their Spanish classes in Los Altos, San Jose, Oakland, and Berkeley. They told me, "We need somebody like you to teach and to talk about the culture and the history and whatever else you learned as a child with your travels throughout the different cultures and countries." They said, "There is a great opportunity for you here with the skills that you already have." I was hired by the Berkeley Unified School District. Berkeley was part of a consortium of five California school districts: Berkeley, Richmond, Oakland, Daly City, and Union City. The consortium gave me two jobs: one, to be a community liaison to the bilingual program, and the other, to teach music to the children, to the teachers, and to the parents. This was at the end of 1970.

That relationship with the consortium evolved out of singing in classrooms?



Yes. The head of the bilingual consortium was in Berkeley, but I was working in the five school districts, so it all started there. There was a need to create materials to promote the traditions, so I started recording and giving workshops. Many, many school districts used to come to Berkeley. We had a media center; it was like a laboratory. People would visit the bilingual classes we had at Thousand Oaks, at Columbus, now Rosa Parks [Berkeley public elementary schools], and Franklin Parent Nursery. The consortium was at the very beginning of the bilingual programs. And through that, we got the connection with the network of bilingual programs in the state of California, with the different school districts, and then with the rest of the country—the public schools, universities, and later on the public libraries. That has been my network. It started with that

bilingual program in Berkeley. And the need that still exists today, to promote diversity. You and I and the Children's Music Network are always promoting diversity and using music as a tool to teach anything that we can teach.

You really got in on the ground floor. And now, here we are. There's been good news and bad news in the world of bilingual education. I'd be interested to hear about what you, and the whole movement, are really proud of having achieved and what obstacles have been thrown at you.

We go through a roller coaster—could be politics, could be economics, could be education. I am very proud to say that I have gone through all of that, and music has been very strong in sustaining me in many ways: first through the recordings, then with the publications of my books with major publishers like Scholastic and Dutton and licensing with other publishers. Bilingual education is very political. Now with the changing demographic, it looks very promising everywhere. It's now called dual language. I visit many, many states, and there is now great acceptance of the dual language programs, and it's a movement that is growing. It's all political. Some people, once they realized that it really works, wanted to do it. But for many, it was unaccepted because they wouldn't understand exactly what the process was for being bilingual. Sometimes the ones who were in power went against bilingual education, but they would send their own kids to foreign countries to learn the language and live the culture. But they didn't want it at home. And now they realize that it is cheaper also for them. They want their kids in dual language programs and don't need to spend that money in sending them abroad [chuckles]! I don't want to get too much into politics, but music has kept me alive and happy for all these years.

That certainly shows! Let's talk about your books, *De Colores* (http://www.goodreads.com/book/show/862907.De_Colores_and_Other_Latin_American_Folksongs_for_Children), and the fifteen others that came after that. They're so wonderful! How did the collaboration with the illustrator come about, and what motivated you to put out that first book? Did you know it was the first of many, or was it just that one thing led to another?

The first ones were homemade songbooks, and actually, I used some of the material from my work as handouts. Then, through some friends and connections, and through people at the many conferences, publishers saw how successful my work was. That's how *De Colores* was created. I didn't even know the illustrator, Elisa Kleven (http://www.elisakleven.com/#!books/c199t), who lived in Albany [a town next to Berkeley], but we met in New York. So the publishers said, "We like your work, and we found this great illustrator. She lives close to where you are and we just published a book by her. The title is *Abuela* (http://www.goodreads.com/book/show/862908.Abuela), and we're going to send you some of the illustrations and if you like her…." It was just great! So we met, and she has illustrated three of my books.

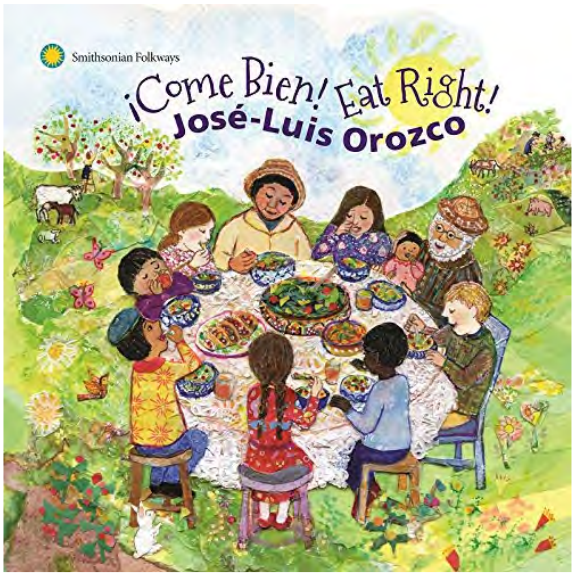
Thanks for making them! They're such valuable resources for those of us who are singing these songs with kids. What about recording? I know you said it started out of wanting to have recordings to give to teachers and educators who were developing bilingual education as they went along. How did you start your own recording company? Was that, in fact, the first way you started recording?

It came at the time when there were attacks on bilingual education and funds were being cut. We had started the National Hispanic University, first in Berkeley then in Oakland. It's now in San Jose. And then it was a rough road. It was nice, a good experience. But that's when I decided that probably I was going to be happier just doing my music. Because even when I was the vice chancellor of the University, a teacher trainer, I still was receiving a lot of calls. There was a high demand for my work, not only in the schools but also in the public libraries, the universities, and giving concerts here and there. So that's how I started my own label—Arco Iris Records, which means Rainbow Records. It's been in existence since 1984, a long time.

That's a long survival for this kind of project. Was your distribution for that mainly through bilingual education networks?

It was education networks in general. A lot of outlets were calling and wanted me to send out my recordings. From a little cassette, we moved on to LPs. I produced, I think, four LP records. And then again came the cassettes, and then the CDs. I have about ten different recordings. The last one, *¡Come Bien! Eat Right!* (http://www.folkways.si.edu/sneak-preview-come-bien-eat-right-by-jose-luis-orozco/music/playlist/smithsonian) was a collaboration with Smithsonian Folkways Records. And that's the one that was nominated for the 2015 Grammy Award this February.

How did that relationship with Smithsonian Folkways form?

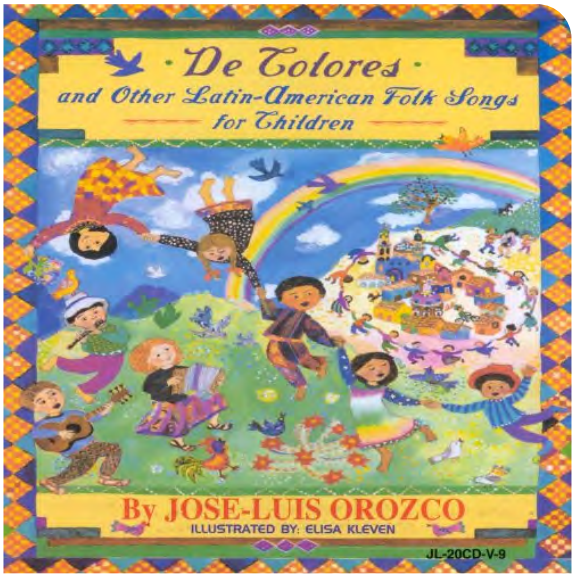


I've collaborated with the Smithsonian on different events that they've had in Washington. We came up, together, with this idea of a recording on nutrition, because there is a big epidemic all over the world about obesity, diabetes, heart diseases, and the problem that we have now with food. The food we eat now is not the same food we used to eat thirty years ago, or fifty years ago. So that's how it came about.

With music, we can teach anything. We can teach the basic skills—colors, numbers, letters, body parts, nature, and then, save the earth, everything! And this topic was important to me because of the Latino communities. You know, it's sad to say, my country, Mexico, is number one in obesity and diabetes. I visited many communities in the country and I saw how the diet is not working for everybody. It's important to give them little messages, games to solve, tongue twisters, dances, and that's what I created. I created probably ninety-five percent of the material. The work was done also in collaboration with the band Quetzal (http://www.quetzanimales.com). Quetzal [Flores] is the director; the name of his band is Quetzal. They won a Grammy three years ago. They've been in the field of music—folk music and political music—for the past twenty or twenty-five years. Quetzal is also the national bird of Guatemala, but [Quetzal Flores] was born and raised in California. We've been performing everywhere and promoting the recording and giving the message to the communities.

Have there ever been any conflicts between the two interests and commitments of yours? Being a professional musician and touring artist, and being an educator and advocate for bilingual education?

No, and I would emphasize here it's not only bilingual education—it's multicultural. I have not really encountered conflicts because music is a friendly tool; it's a very friendly tool. People want to hear rhythms from other countries, you know, even in Spanish, if they have Spanish-speaking kids. And now, every single state in the country has Spanish-speaking people. I have even been to Alaska, where they also have dual language programs. And there are private schools that have French/English, German/English. But I would emphasize the multiculturalism part, the diversity that you and I and many others promote all the time because we want children to grow up in peaceful communities. If they learn from each other at an early age about other languages and other cultures and how to respect each other, obviously when they grow up, they don't have any big problems of discrimination.



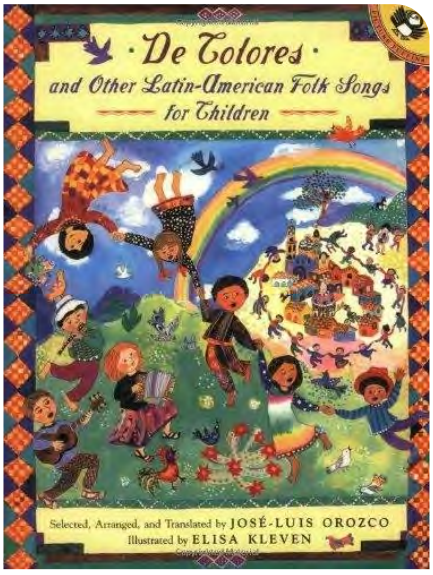
That's central to what you do, and it comes out so well in the work that you do and the songs that you've written. You started writing your own material early in your career. How did that feel when you were first adding in your original songs to the traditional materials?

As a child I was singing and I was singing all over the world. We were performing songs that we already knew in English, in French, in Latin, in German, in Spanish. And then, we lived with families most of the time. We had stories to tell; they wanted to hear about our trips, about Mexico, and we wanted to hear about their families. We had stories and songs and jokes, so as we traveled we tried to make our own songs. And then when I started working here in the United States, there was a great need for more music for the Spanish-speaking kids. I already had the songs and games that I learned as a child in my barrio, and then the ones that I learned with the children's choir. There was a need and people asked, "Where can we get this information?" And can you write something about body parts, something for greetings? Can you write something about—?" you know, different things that they wanted. That's how I started recording part of the traditions and started making my own songs. And some of them were adaptations, too. Others were translations of well-known songs, like "Eensy Weensy Spider" and "This Land is Your Land" and "Old MacDonald," songs like that. And I was starting to translate some of the songs from Spanish to English, like "Los Pollitos." It evolves; there's a demand, and it's a motivator. And even today there is always something you want to teach.

When did you become aware of other people that were doing the same kind of education, community building, and validation of cultures through music with young children? Did they come into your view fairly early in your work?

I think so. Our great teachers—like Malvina Reynolds, Ella Jenkins, Pete Seeger, and many others—for me, those are my role models. It was at La Peña (http://lapena.org) [Cultural Center] that I met Malvina. And then with Ella Jenkins; she spent some time in the Bay Area. She was at San Francisco State; that's how I met her. With Pete Seeger, the same thing, through La Peña. And in the late eighties, I was invited to be a board member of *Sing*

Out! Magazine (http://singout.org), so I saw him more. And even before that [I knew about him] through his recordings I saw in second hand stores on Telegraph Avenue in Berkeley. Pete Seeger was very well known and people told me, "This is a good guy, you should learn some of his songs." And then came Woody Guthrie as part of that. And I was always doing research. I was very lucky to meet the three of them: Malvina Reynolds in Berkeley, Ella Jenkins in San Francisco, and then Pete Seeger in different places. He invited me to go to the Hudson River, the Clearwater Festival, two summers in the eighties.


De Colores
and Other Latin-American Folk Songs
for Children
Selected, Arranged, and Translated by JOSÉ-LUIS OROZCO
Illustrated by ELISA KLEVEN

All fellow Magic Penny awardees—good company! It can be a kind of lonely, difficult career, being a solo artist. What sustained you in your early days, and what continues to sustain you at this point?

In terms of work, of income, it was mainly working in the schools, the universities, doing the teacher trainings and giving the talks about Latin American music, the traditions, promoting literacy and all the skills that I got with my master's in multicultural education, and mainly using music as a tool. But being a solo artist, it is not hard actually. When I travel, sometimes people travel with me. In terms of performing, I have performed with the Plum City Players [the song and story trio of CMN members Annie Hershey, Bonnie Lockhart, and Nancy Schimmel, who performed around the San Francisco Bay Area in the 1980s and 1990s]. I don't know if you remember the incident—La Peña had given me a date [to perform]. I had been active with La Peña from the day they opened—I was a member of the cultural committee. So when I was doing the children's concerts, they gave me a Saturday. And then Annie calls me from the Plum City Players and she says, "We want to talk to you because La Peña gave you a date, and they also gave us the same date! I wonder if you want to share the morning with us." I said, "Of course!" [laughs], and that was the beginning of doing some things with all of you. And I was a member of the Freedom Song Network (http://bapd.org/gfrnrk-1.html) for a while; it was fun, too.

You're a wonderful singer, songwriter, and educator, but to me, one of your great gifts is as a song leader. You have a very beautiful voice, but it never makes people feel like, "Oh, he's a real singer and I shouldn't sing along." I think that can happen to people. You just absolutely get everybody feeling like, "Hey! We're going to just sing it out!" I wonder if that's just something that came naturally, or if that's a value that you experienced in other people's presentations? It's something very dear to the hearts of lots of people in CMN, that ability to get people singing. I wonder how you came to that.

I think it came from the time I was a child, singing with the choir and then singing for other people. And then here, I remember going to Faith Petric's (http://singout.org/2013/10/25/faith-petric-passes-98) place in San Francisco [gatherings of the San Francisco Folk Music Club and of the Freedom Song Network], a great place to share music. Music is a friendly tool, and the person sharing a song should be friendly, too [chuckles]. That's one of the ways, you know? I remember Jon Fromer (http://www.sfgate.com/music/article/Jon-Fromer-musician-and-producer-dies-4177500.php), how friendly he was, inviting everybody to join and sing, and Faith Petric the same thing, and many, many people. That's the way to motivate people and get them involved

and to open up more, and then later on they also become singers and some become writers. I think that's what it's all about.

I wonder about the experience you had as a child. Do you have any vivid memories of the adult leaders—choir teachers and directors? What was that relationship with those people who brought you into the world of music?

The first ones were my grandmother, my mother, and my father, and then, the director of the choir. He actually didn't have too much experience in music. But he was surrounded by people who were good musicians, people who had studied music, choral music. Actually the director of the first part of the tour was only twenty-one years old. He had been a member of the children's choir. He had traveled the world, too. It was a great experience. Obviously we identified with him, and he identified with us because he had been part of the choir as a child. And we met people from other choirs—in Argentina, in Paris. We exchanged ideas. The music was always great; we all got along okay, there was no problem. Living with families was also very good. Most of the time they belonged to some kind of association, some kind of club like the Rotary Club, or Lions Club. Some of them were from Catholic organizations. You know Mexico is—or was—a Catholic country. Still is, I think. We all were Catholics, and they always welcomed us. Living with adults and their kids, it was always fun.

Have you been able to keep in touch with any of those kids from the choir?

Yes, and they continue to sing the songs they knew as children. When I visit, I join them. Some of them are dying, which is sad, but the ones that are left are still singing—fifteen or sixteen of them. And it is nice to see that. I always call them when I go to Mexico.

You've had a long, and continually growing, career. Do you have any advice for people who are just starting out?

My advice is to just keep on doing what they like to do. There is an open field with music, because music is everything. We have music from the time we are born to the time we die. We have the lullabies when we are born. They sing the nice songs for us to be happy. And when we leave this world, there are so many songs that people sing when people depart. In Spanish there's "De Colores" and "Las Mañanitas." It's important to continue to give children music. In many places, the budgets for the arts have been cut, and it is important to keep the music going. And that's what I have been doing. I still have been able to survive and go to schools and libraries. Also, when I go to universities, I talk to student teachers, to the ones that have been doing music. Keep doing what you like. In my case, it's promoting diversity and trying to find new projects. You can do anything with music—music about the environment, music about friendship, music for peace, music for respecting each other, music to teach history, to teach culture, to keep up the good work! If you are already doing that, keep on doing it and share it with the rest of the world.

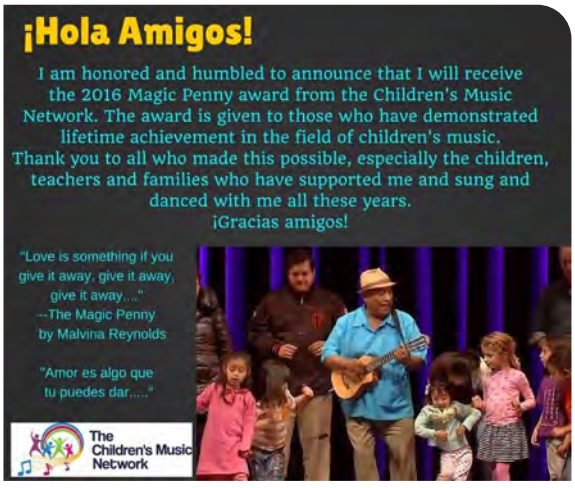
Many times, there's a magic that happens when everything connects. Do you have any thoughts on what the difference is between a good and a magical performance?

I always try to give what I have with love. My presentations are interactive.

It’s not only that we want the children to listen, but also to do something: hand motions, body motions, and sing-along songs are really important. In some places, you do get a great, magic response. Other times…I don’t know. Many of the times, most of the kids respond. Since you and I have been doing this for so many years, we know what works and what doesn’t work [laughs]. We have to give them what works, and what makes them happy, and what makes them learn something. That’s the important part as a communicator with music and education.

Magic moments…. This one is not related to children only. I was with Dolores Huerta (https://www.nwhm.org/education-resources/biography/biographies/dolores-fernandez-huerta)—this is very magic—at the monument of Mother Jones (https://www.nwhm.org/education-resources/biography/biographies/mary-harris-mother-jones) at Mount Olive. Dolores was invited to speak by the University of Illinois in Springfield. I was also invited to sing some songs, including “The Ballad of Dolores Huerta.” So we had a dinner at the University. She gave a speech, and I sang the songs that I had to sing. And then the next day, we go to Mount Olive, about an hour and a half south of Springfield. There is this huge, beautiful monument of Mother Jones. It’s overcast. It’s sprinkling a little bit, and Dolores Huerta is giving her speech and the clouds are there, and the water is just coming down. She finishes, and she says, “Oh, look, the guitar is getting wet.” I said, “Yeah, don’t worry, we’re going to sing something good to get everybody happy here.” So I asked everybody, “You know, the clouds are here, it’s raining a little bit, but let’s sing ‘This Little Light of Mine.’ Let’s put our voices together and see what happens. You know, maybe the rain goes away.” And we are singing “This Little Light of Mine,” and the clouds move away, and the sun starts shinning on all of us. That’s magic! And Dolores Huerta, any time we are together, in any place, she always tells this story. But the other important thing, this lady from the audience comes—she was probably the oldest in the group of 200 to 250 people—and then she comes and talks to us, and she says, “I really want to thank you. My son was a union activist. He also supported the UFW [United Farm Workers] from here and he died in the mine in an accident, and I was waiting for a message from him. I was waiting for a message from him, and I think this is the message. It’s the message of the light coming to all of us.” So she came to thank us for that. More than magic, it’s just incredible! I don’t know if it was the song or the voices, but it happened. And we were singing “This Little Light of Mine.” We all were singing, actually, and clapping.

The other magic of the music is when parents come and talk to me, and say, “You know, my little daughter or my little son doesn’t speak Spanish even though we speak Spanish all the time and the grandparents speak Spanish. But with your music, they learn Spanish.” Or even in the classroom, some kids that don’t talk at all, and don’t sing at all, and don’t get involved at all, the teachers tell me, “When we play your music, the kids are singing, they start singing.” And those are great rewards. If there is that impact of our work out there, that means that it’s very rewarding. It’s a nice feeling. It’s motivating to keep on doing it.


¡Hola Amigos!
I am honored and humbled to announce that I will receive the 2016 Magic Penny award from the Children's Music Network. The award is given to those who have demonstrated lifetime achievement in the field of children's music.
Thank you to all who made this possible, especially the children, teachers and families who have supported me and sung and danced with me all these years.
¡Gracias amigos!
"Love is something if you give it away, give it away, give it away…."
--The Magic Penny by Malvina Reynolds
"Amor es algo que tu puedes dar….."
The Children's Music Network

Is there anything else you’d like to tell us?

Obviously, I’m much honored to receive the Magic Penny Award, named after

a song by Malvina Reynolds, somebody that I respect very much. And from the Children's Music Network: a great organization of people that are out there, doing their best with music, doing outreach everywhere in the country and also abroad. Thanks to you and everybody. We will be celebrating in October all together!

Creating Safe Musical Spaces: Part II

Building Inclusive Communities Through the Arts

by Joanie Calem

In the last issue of *PIO!* I wrote about neurodiversity and strategies to create safe, inclusive musical experiences for all kinds of students in classrooms, choirs, or performance settings. This column continues the conversation, highlighting the work of two of our members, Frank Hernandez and Andrea Green, who each in their own unique way strive very purposefully to build inclusive communities using music and the arts.

"Open the Circle" by Frank Hernandez and Ted Warmbrand is a favorite CMN anthem that immediately instills the sense of inclusion and community. The song invites everyone into "the circle." The opening verse is:

> Open the circle, the time has come.
> Open the circle to everyone.
> It's my circle, without a doubt.
> We'll keep it open 'til nobody's left out.

As is common in CMN, a lively conversation regarding the third line of this verse took place on the member listserv. A few members questioned why the lyric in the third line says "It's *my* circle" and not "It's *our* circle." Regarding the word choice, Frank answered using his own personal experience as an individual growing up blind and the perspective of someone who is actively including children of various abilities in daily music and art lessons. I include parts of Frank's response here:

> As a child with a disability, blindness, I never felt included by the circle. The circle never went out of its way to include me. It was ONE person, a member of the circle, who grabbed my hand and led me into the circle.
>
> So we, Ted and I, strongly believe that the responsibility of exclusivity and INCLUSIVITY falls squarely upon the shoulders of each individual in the group or circle. We, those inside the circle, should work tirelessly to include others, and never stop looking

"As a child with a disability, blindness, I never felt included by the circle. The circle never went out of its way to include me. It was ONE person, a member of the circle, who grabbed my hand and led me into the circle."

—Frank Hernandez

> around to see who is being marginalized. When the group believes that "we are open," the group will STOP seeking to include those on the fringe. We cannot settle or rest until we have **actually** welcomed everyone into the circle.

He continues,

> For the last 20 years, I have dedicated my life to assisting children with special needs, fighting for inclusion for myself and for the countless children we have served at Arts for All, Inc. (http://www.artsforallinc.org/#mission) I have heard their heart-breaking stories of feeling excluded. I have cried NOT because I have felt sorry for them, but because I myself have lived their stories. I have cried because even after the passage of the Americans With Disabilities Act (https://adata.org/learn-about-ada), the ADA, we, people with disabilities, are still left out. You see, you can change laws, you can change my lyric to fit your need, even perhaps to pat yourself on the back, but that doesn't change HEARTS. Feel free to sing "Open the Circle" whatever way is best for you, but don't believe that the circle is really open. I will keep on championing full inclusion for the children in my program. This is MY responsibility and no one else's to reach out and welcome someone to the circle.
>
> Often, it is the well-intentioned person, perhaps someone who has white privilege, or someone who's never had to sit away from the circle, who feels that the circle is open. It's easy to feel that the circle, the group, is open if you are already comfortably inside. As a child who came to the United States from Mexico, I was punished for speaking the only language I knew (Spanish), and I was not accepted into the circle. I had to fight to get into the circle. I had to make my way tentatively and find one other person who would not be afraid to reach out and welcome me into the circle. Though the group felt it was being welcoming, I didn't feel welcomed.
>
> The keynote that Stuart Stotts gave at the 2015 CMN International Conference in Zion, Illinois, resonated with me. Stuart said, "Words do matter! We should sing and write songs that make us feel warm and fuzzy, but we should also have the courage to make our audience think and reflect." "Open the Circle" is a song with depth. On the surface, it's fun, upbeat, and very singable. But there's a lot more to the song than the fun melody. "Open the Circle" is an anthem, a cry, dedicated to all of us who have felt left out and to those who still feel left out.

Frank, who is a past president of CMN, has worked as the Assistant Director of Arts for All, Inc. in Tucson, Arizona, since 1996. Founded in 1986, Arts for All, Inc. is an organization that works to provide accessible education, training, and experiences in the arts to children, particularly those with special needs.

Frank arrived in the United States as an immigrant from Mexico at the age of seven. After high school, he travelled with Up With People (http://www.upwithpeople.org/history), an educational organization whose stated mission is to bridge cultural barriers and create global understanding through service and music. Frank initially came to Arts for All as a volunteer, then as a teacher, and eventually became the Assistant Director. He believes

he has the perfect dream job, singing with kids and actively working to "open the circle."

Frank walks his talk. As the Assistant Director, he works on intake for children coming to Arts for All, as well as teaching and serving as the music director and vocal coach for all of the center's musical productions. Sixty percent of the children enrolled have special needs, while forty percent are neurotypical. Eighty-two percent come from low-income homes. The children can choose from after-school classes in music, dance, drama, art, and ceramics with their peers. Regardless of what disability a child has, the children all do lessons with their age group. Because inclusion is being modeled at every level of the organization, the children themselves go beyond inclusion.

"Because inclusion is being modeled at every level of the organization, the children themselves go beyond inclusion."

As a result, there is a strong sense of community. Of course, there are times when lessons need to be adapted to encompass certain types of disabilities. The teachers have aides, and both the aides and the teachers are trained to keep expectations high, encourage independence, and not lose anyone.

At Arts for All, a child might be in a wheelchair, but kids in wheelchairs can get out of their chairs and sit on the floor with everyone. Or there may be a child who cannot sit still and needs to be allowed to pass things out or put things away. Or deaf kids might inspire hearing kids to learn sign language. In one story Frank told, a class was playing an instrument passing game, and one little girl had limited movement with her hands. The class was passing a vibraslap, and the girl's aide was worried about what would happen when the instrument came her way—but the kids worked it out. One child gave the instrument to her, and another helped her pass it on to the next person in the circle. When the kids help each other, it's magic. Instead of focusing on the negative, the focus at Arts for All—in general, and in Frank Hernandez's heart in particular—is on the positive.

Andrea Green (http://andreagreenmusic.com) is another CMN member who has dedicated her life to creating musical experiences that intentionally build inclusive communities. She began by partnering children with disabilities and "typical" children. In 1982 she was working as a music therapist at West Philadelphia's HMS School for Children With Cerebral Palsy (http://hmsschool.org). Nearby Germantown Friends School (GFS) teacher, Teresa Maebori, reached out to HMS when she realized that her GFS students did not understand that children with disabilities were essentially like themselves, even though they might be nonverbal and/or wheelchair bound.

Teresa and Andrea organized visits between the two schools, and while the visits were nice, they did not produce ongoing relationships. So Andrea got the idea of creating a Broadway-style musical show that would feature children from both schools sharing the stage equally. In order to produce a musical, the children needed to spend three to four months together in rehearsals followed by the run of the show. Andrea believed that spending this kind of time together would create a lasting impact on the children and give them the opportunity to develop ongoing friendships.

Since that initial idea took off, Andrea has written fourteen "metaphorical musicals," all of which explore the themes of intolerance and prejudice changing into tolerance, acceptance, and friendship. Over the years, thousands of children have taken part in the productions, attesting to personal

transformations that participation has provided them. In addition, many diverse groups have produced the musicals both nationally and internationally.

The metaphorical musical story serves as the framework to mirror the process the children go through together. As the story unfolds, fear, conflict, and division are worked through and resolved, and the children learn how to help each other communicate and understand their differences. As the youngsters act out the story and sing songs with themes of acceptance and empathy, they take down fences and build deep, long-lasting friendships.

“As the youngsters act out the story and sing songs with themes of acceptance and empathy, they take down fences and build deep, long-lasting friendships”

The music supports the underlying philosophy. Songs are written with strong melodic hooks that repeat themselves, so the chorus or the larger group of performers is always providing support to the individual actor. Because some children are nonverbal and/or use assistive devices, or simply need extra time to participate and contribute, the songs are structured so that Andrea is able to creatively improvise and follow the singers. She changes the original music as needed in order to allow everyone to participate fully and encourage vocal, instrumental, and movement expression.

Andrea’s musicals use a format that is flexible and can be adapted to the needs of the participating schools, theaters, and community centers, with the number of parts expanding or contracting as necessary. Cast size can range from very small to up to eighty children.

The cast is determined by partnering children for specific roles, based on their personalities and individual needs. In order to provide the kind of flexibility needed to accommodate everyone, these productions require a strong director who can balance all the musical and nonmusical aspects of the play.

Auditions are conducted in a fun, flexible way. First, to insure that everyone feels comfortable with the audition material, everyone sings together as a group. Then students are paired up to sing, and eventually are invited to sing alone. This process allows everyone to feel more relaxed. Auditions of children with special needs are more individualized, and sometimes the part is created or adapted for the child without a formal audition. Andrea always works closely with teachers and therapists to select the best role for a child, based on their personality and artistic, emotional, and physical ability. She believes that every child who is interested should be accepted into the show, and she creates a supportive framework to make that happen.

Each production takes between three and four months of rehearsals, generally meeting twice a week. During this period, there is time for Andrea to work with the entire group or focus on each school separately. She collaborates with a movement specialist and an art specialist, along with all the teachers and therapists who are involved with the children. Final performances take place at both schools, so that the audience of each school has the opportunity to participate and experience both the process of the story itself, and the process of the story within the story—the process of change that the performers experienced as they put the play together.

While many of Andrea’s plays have won awards, the musical *On the Other Side of the Fence* (http://www.andreagreenmusic.com/2013-03-17-18-10-03/on-the-other-side-of-the-fence) has received an especially long list of accolades. The play tells the story of two groups of animals living on two

different farms that are not allowed to be friends because the farmers, who are in charge, are involved in an ongoing feud. Unlike the farmers, the animals want to find a solution to the problem.

Henry Nevison (http://henrynevisonproductions.com), a Philadelphia filmmaker, produced a documentary (http://www.ontheothersideofthefence.com) of the play's production, following Andrea and students from the HMS School and the Germantown Friends School. Nevison's documentary won numerous awards, including the Gold Medal at the 2015 New York International Film Festival, the Mid-Atlantic Emmy, the Gold Medal for a Television Documentary on Social Issues from the New York Festivals International Television and Film Awards, the United Nations Department of Public Information Bronze Award for Extraordinary Public Service, and the Silver Telly in the 36th Annual Telly Awards.

As Andrea says, although awards are nice, the real award, due to the level of publicity, is that a broader public is now aware of the work that she has done over the years to create integrated community experiences, and in the process, change the lives of countless children.

> **"Andrea, your music touched my life more than I even realized. …I am so happy to see that the songs are living on!"**
> **—former student of Andrea Green**

When she started creating and directing her musicals in 1982, she had a hunch that the work would be impactful in the long term, but hearing from students who had participated is rare. Recently, Andrea received this gift as well. On April 29, 2016, she found this message, sent from Såttra, Sweden, on her Facebook page:

> I played the part of Hoot, the owl in *On The Other Side Of The Fence* when I was in 3rd grade, (at) Mission Park Elementary School, Salinas, Ca. That would have made the year 1986 or so.
>
> Tonight I found myself humming "Good Friends" to myself as my now 10-year-old son comforted his best friend [whose] dad passed away from cancer this morning. Andrea, your music touched my life more than I even realized. I am so happy to have found you here on Facebook to share this! And I am so happy to see that the songs are living on!

Andrea continues to work as a music therapy consultant for children and senior citizens. She conducts seminars for college students on working with children with disabilities. She is currently working on a new documentary about how the country of Estonia used her musical *The Return of Halley's Comet* (http://andreagreenmusic.com/2013-03-17-18-10-03/the-return-of-halley-s-comet) as a vehicle for promoting peace and acceptance. She is also crowd-funding to produce a model program for her musical *HOMEROOM* (http://andreagreenmusic.com/2013-03-17-18-10-03/homeroom-the-musical), which she created with school psychologist Selma Tolins-Kaufman to address the issues of bullying, discrimination, and self-esteem.

Andrea is a remarkable example of how one person work's has touched thousands of children over the years, creating not only warm, inclusive, and integrated communities, but simultaneously inviting the participants to experience the change that is needed so that they are able to carry on the lessons learned into their own lives and adulthood.

Personally, as a musician advocate for disability awareness and inclusive communities, I am so happy that there are people like Frank and Andrea who walk the talk in everything that they do. And I am so thrilled that CMN is a forum where we are able to expand our understanding of what is facing the children of our world now. CMN's mission, to "celebrate the positive power of music in the lives of children by sharing songs, exchanging ideas, and creating community" remains relevant as we strive to bring light and warmth to children and their families, no matter how those children's bodies look or how their brains are wired. We can all work together—we must all work together—to create a better world for all.

Can You Stop the Birds From Singing?

The Afghan Children's Songbook & the Power of Music

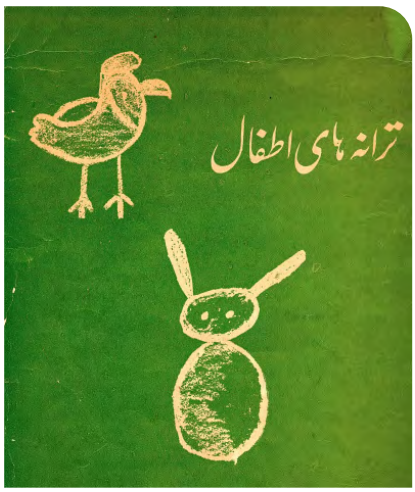
by Louise M. Pascale

Louise in Kabul, walking home from singing class, 1968

This story begins in 1966; the setting is Afghanistan. I realize many of you have not had the opportunity to travel across the globe to a place now commonly thought of only as a desolate, poor country plagued by years of war and terrorism. I offer this story as a way to perhaps shift your perspective about Afghanistan and Afghans, and, if nothing else, to deepen your thinking about the role music plays for us personally and for the larger community. The experience I'm about to share with you brought me to a new depth of understanding about the essentialness of music for each and every one of us. Perhaps it will for you, too.

I spent from 1966 to 1968 in the Peace Corps in Afghanistan, teaching music to young children. I returned to the States with a small music book in hand, one that I had created with the help of an Afghan poet and musician. The book contained sixteen traditional Afghan children's songs. Close to the end of my Peace Corps term, the Kabul Press kindly agreed to print several hundred copies of the book that they distributed to elementary schools in and around Kabul. I received one copy, which I brought home and stored away for safekeeping.

In 2002, thirty-four years later, disturbing news began to filter back to the United States that turned my world upside down. Stories emerged about the enforcement of severe music censorship in Afghanistan under the Taliban (Solomon 2002 (http://www.nytimes.com/2002/03/10/arts/an-awakening-from-the-nightmare-of-the-taliban.html?pagewanted=all)).



Cover of original songbook

I viewed photos of instruments being destroyed, cassette tapes hung in effigy in city squares, and Afghans being beaten for making any kind of musical sound. The censorship was so extreme that mothers were not allowed to hum to their young children. This imposed decree was in place for over a decade. My mind raced back to those children I sang with. I wondered how anyone could possibly exist without music, no less an entire country. The idea seemed impossible to fathom. What long-term impact would this have on the entire Afghan culture? My heart sank at the thought of it all.

Upon hearing this news I went immediately in search of my one old copy of the songbook I'd stored away long ago. Memories rushed back as I leafed through the pages, recalling my visits to local schools, sharing songs with

children. Like children everywhere, they delighted in singing together and making their own illustrations with my limited supply of crayons. I couldn't comprehend those children being forced into silence.

Louise singing "Ali Baba" with children, Kabul, 1968

As I held my now very torn and faded songbook in my hands, I had a sinking feeling that these sixteen traditional children's songs could possibly be close to complete eradication from the cultural memory. Given the severity of the censorship, perhaps this small collection was all that remained. At that moment, I determined that somehow I would return the songs to the children of Afghanistan. That's where they belonged.

Having committed myself to this task, I was then faced with its implementation. The next four years were hectic. Simply copying my old songbook was not feasible. I madly engaged in fundraising to support the music production and a new book design. There were many moments when I questioned whether this project would ever really happen, but the incredible support from the Afghan community kept my spirits up. I consulted with Afghans I knew who lived in the United States and in Canada, continuously asking their advice. After all, the songs were theirs—not mine. I sent them copies of my old songbook and in every instance their reaction was the same: they not only supported the project unanimously and encouraged me to go forward, but were often moved to tears simply by seeing childhood songs they hadn't thought about in years.

By March 2007, thanks to many generous individuals and organizations, the first three thousand copies of *Qu Qu Qu Barg-e-Chinaar: Children's Songs from Afghanistan,* based on my original songbook, were printed and distributed to schools across Afghanistan. Each songbook included some of the children's original illustrations as well as a CD and a cassette tape.

The Afghan Embassy in Washington, DC, hosted a release party to officially launch the new songbook. Two hundred Afghans attended the event. After I shared the story of the project, the evening concluded with a video of Afghan children singing the last song from the songbook, "Mardume Afghanaim," which translates to "Afghan People." It's a familiar, old folksong, uplifting and similar to "This Land Is Your Land" in that it speaks of the extraordinary beauty of Afghanistan and the ways in which Afghans are united as one people in one land.

"Afghan People" ("Mardume Afghanaim"), 2006

The video began to play, and the room became silent. Suddenly one woman in the crowd shouted out, "We all know this song. We should all be singing." Instantly, all 200 Afghans raised their voices in song. I turned to face the crowd, moved by hearing their voices. What I witnessed made my heart stop. Every person in that room was not only joyfully singing but each and every one had tears rolling down their cheeks. Musical memories had been restored, voices unleashed, the silence broken. The 200 Afghans in that room, while singing a simple childhood song, had made connections to their homeland and to memories far beyond what I could

imagine. I had never experienced this kind of musical phenomenon, and it made a profound difference in my understanding of the transformative power that music has in all our lives. I, too, was moved to tears.

Girls from Kunduz performing "Salaam, Salaam" – a Hazaragi song

While on sabbatical in 2009, I returned to Afghanistan to evaluate the project and determine next steps. In my two-month stay, I traveled to several schools and orphanages talking to many educators, administrators, parents, and children. I returned from that trip with some major insights and new goals for the project. First, it became very apparent to me that these children's songs, in fact all music, held great importance in Afghan culture. I discovered that the reaction to hearing the songs was similar, no matter whether the listener was a soldier, taxi driver, parent, or teacher. Their faces would light up with a bright smile and they'd thank me profusely for returning their songs to the children. The songs jogged memories and inspired stories, instantly connecting them to another time and place. The songs are in various ethnic languages—e.g., Dari, Pashto, Hazaragi, and Uzbeki—yet everyone enjoyed singing them, even those they were not as familiar with. The music helped strengthen relationships between ethnic groups and build community, not only crossing but also breaking down boundaries.

Louise with assistant Rauf distributing songbooks to the children at the kindergarten in Kunduz, 2009

Second, it was clear there was a desperate need for more resources in schools. I often visited schools where the children had no books at all and the songbook provided an invaluable educational resource. It became obvious we needed to print more books. In fact, everyone expressed the desire to have a second songbook with even more traditional songs. Finally, as I traveled around the country, I made a point of visiting schools where the children had previously received books. Much to my delight, I witnessed children not only singing, but diligently reading the lyrics. I had always hoped the project would connect music and literacy, and there it was! I saw an opportunity to link the two.

I returned home, determined to find funding to print more songbooks, create a second songbook, and also create an accompanying teacher's guide that would include several simple lessons for each song—much-needed teaching strategies that would honor the rich Afghan musical heritage and also enhance basic literacy skills.

Afghan children from the Small Heaven orphanage singing the "Alphabet Song," 2009

By 2013 a second songbook, *Awasana See Sana*, and an accompanying teacher's guide for each of the two songbooks had been published. Teachers in Afghanistan were enormously appreciative to finally have an educational resource that outlined strategies for strengthening critical thinking, problem solving, and creativity as well as basic reading and writing skills. This generation of children is the hope for Afghanistan's future. Literacy is crucial.

Currently more than 50,000 copies of the songbooks have been distributed to schools and orphanages across Afghanistan. The project's goal is to produce a third songbook and perhaps begin to collect traditional folk tales, which are also disappearing. Teacher resources will be included with all these publications.

Children in Small Heaven Orphanage in Kabul singing and reading lyrics

After I returned from Kabul in 2009, a group of teachers at the Jack Jackter School, in Colchester, Connecticut, chose to use the Afghan Children's Songbook project as their fifth grade school service learning project, providing an opportunity for their students to learn Afghan children's songs as well as deepen their cultural understanding of Afghanistan and the Afghan people. At the culminating event, attended by family and friends, the students shared Afghan songs and dances, recited original poetry about Afghanistan, and displayed homemade Afghan kites.

Kindergarten children in Kunduz performing one of the songs, 2009

After the performance, one teacher confessed that at the onset of the project there were a few students reluctant to participate in this endeavor, questioning its value. "Why are we learning these Afghan songs anyway?" they asked. "Don't we hate the Afghans? Aren't they our enemies?" These reactions were easily understandable. Several children had family members serving in the military in Afghanistan, and many had viewed media reports of the war and recurring violence. The teachers, aware of these concerns, seized the opportunity and designed carefully planned lessons where multiple perspectives on Afghan culture were presented, directly addressing the assumptions and misgivings voiced by their students. They read books from an Afghan child's viewpoint and watched recent videos of Afghan children singing in schools. In the end, the project made a significant impact on not only the students but the entire school community. The music provided an opening for an honest discussion to take place and for concerns and misconceptions to be addressed. As a result, perspectives shifted, views were altered, barriers were removed, and cross-cultural connections were made. Students reported, "I was wrong about Afghans," and "I learned that Afghan kids are just like us in many ways."

This confirmed for me how essential it is that our students understand and embrace other cultures as well as their own. Music in education provides the perfect venue for doing exactly that. Chimamanda Ngoze Adichie, a well-respected Nigerian novelist, speaks eloquently of the "danger of the single story…. If we continue to show people as only one thing, over and over, it is what they become. It robs people of their dignity" (Adichie 2009 (http://www.ted.com/talks /chimamanda_adichie_the_danger_of_a_single_story?language=en)). The Global Music Project concludes, "as we introduce the never-heard-before music of [other] cultures, we will affect not only how people see these cultures, but

> **"The 200 Afghans in that room, while singing a simple childhood song, had made connections to their homeland and to memories far beyond what I could imagine."**

how they see themselves; as people identify with the human element of the music, an increased sense of global responsibility is inevitable" (Global Music Project 2011 (https://web.archive.org/web/20110726151012/http://globalmusicproject.org/about)). As does any culture, Afghanistan and Afghans, often thought of only in terms of war and terror, deserve and need to be known through their own stories and music.

What can we, who care deeply about music, learn from this story? In my years of teaching, I have stressed the profound importance music has on our lives and the lives of children and families. Why, then, was I caught so by surprise by the tearful reaction of Afghans hearing their childhood songs? For one thing, I've never considered life without music. Most of us can't imagine a day without music, or even twenty minutes. None of us can fathom over a decade of silence.

"Most of us can't imagine a day without music, or even twenty minutes. None of us can fathom over a decade of silence."

American school districts regularly eliminate music programs, claiming that they are not essential, too expensive, or unconnected to essential learning goals. Clearly the Taliban believed that music was more than frivolous or they would not have spent so much energy eliminating it and threatening people's lives for uttering the faintest musical sound. Music is essential because it strengthens our souls, builds community, and gives voice to those needing to be heard. Music is not frivolous; it is an integrating force that maintains cultures and identities. How can we justify depriving children of something as crucial as their musical heritage? Our school populations are more diverse than ever, and it is imperative that we honor that diversity. We cannot afford *not* to have music!

John Bailey, in a 2001 presentation at the World Forum on Music Censorship, posed the question, "Can you stop the birds from singing?" (Bailey 2001 (http://freemuse.org/graphics/Publications/PDF/Afghanistansats.pdf)). I posed this question to my daughter, an ornithologist. Can birds really stop singing? She replied, "Yes. Actually, they can. If young birds do not hear their own music, if their parents are silenced or disappear, the music is lost." Each of us has a musical identity, a musical soundtrack, that must be held dearly and kept alive for future generations. We must value it, share it, and honor it. To each of you—thank you for your commitment to keeping the music alive. Tashakor.

"If young birds do not hear their own music, if their parents are silenced or disappear, the music is lost."

Further Resources

For more information, visit the Afghan Children's Songbook & Literacy Project, Inc (http://www.afghansongbook.org). *Qu Qu Qu Barg-e-Chinaar: Children's Songs From Afghanistan* is available on the website both in Dari and with English translations. A CD is included. Louise's 2015 TEDx talk, Returning Music to the Children of Afghanistan (https://www.youtube.com/watch?v=t1UWvPJ5WcU), provides a detailed history of the initiative.

Choruses and Song Swaps

A Way to Bring Singing Into Our Communities

by Sally Rogers

We lost America's greatest song leader in January 2014 when Pete Seeger died at the age of ninety-four. Pete dedicated his life to getting people to join in community, find their voices, and sing out loud, proud, and strong. His grandson, Tao Rodriguez-Seeger said, "He genuinely believes that through the communal experience of music, people and the world will be made better" (Alarik 2005 (http://www.singout.org/492toc.html)). In the process, he inspired thousands of people to pick up a guitar, banjo, or ukulele, or sit down at a keyboard and sing with their friends and neighbors. Upon his passing, many community singing groups were established simply for the joy of singing together with friends and neighbors.

So where can we go to sing with others besides church? There are opportunities across the nation for us to become inspired to create our own singing communities. Across the country, friends and neighbors host weekly or monthly sings, sing-alongs, and song swaps inspired by the Seeger legacy. Peter Blood and Annie Patterson maintain a list of these sing-along groups on their website, Rise Up and Sing (https://www.riseupandsing.org), introduced with the declaration, "Pete Seeger told us a year before he died that if this world survives a hundred years from now, it may well be because of people singing together" (2015 (https://www.riseupandsing.org/singing)). The same site hosts a clearinghouse of sing-along events across the country and in Canada.

> **"Pete Seeger told us…that if this world survives a hundred years from now, it may well be because of people singing together."**
>
> **—Rise Up and Sing**

Groups like this are more common than you might think. If you visit the Rise Up and Sing website, you will find dozens of singing groups around the country and Canada, and probably one in your own neighborhood. Many of them use *Rise Up Singing* (https://www.riseupandsing.org/songbooks/rise-up-singing), the "folk bible" of

Quiet Corner Song Swap

song lyrics to over 1,200 familiar songs, and the new volume, *Rise Again* (https://www.riseupandsing.org/songbooks/rise-again), with 1,200 more songs. Others have participants bring song sheets to share with the group.

Joanne Hammil

In addition to community sings and song swaps, many new choruses are also growing out of our need as humans to be in community with each other. Some are performance oriented and others address a specific audience of singers. One of the model community choirs in the Boston area is led by CMN member, composer, and music educator, Joanne Hammil (http://www.joannehammil.com). Her intergenerational chorus (http://bostonchorus.net), whose members range in age from ten years old to folks in their eighties and even nineties, has been going for many years, often with a waiting list. Children and their parents and grandparents come to sing together. One participant says, "It's the one thing my sixteen-year-old son and I regularly do together—and we both love it!" (Hammil 2015 (http://www.joannehammil.com)) Similar choruses have sprouted up around the country, including the Intergenerational Outreach Choir (http://intergenerationalchoir.com) (IOC) founded by Crystal Akins, "a family of choirs that currently extends from the Portland metro area to Lincoln City on the Oregon Coast. Choral ensembles include service choirs with residencies in local area nursing or assisted living homes and most recently, in a women's correctional facility. We also partner with local schools and after-school programs to provide choral outreach programs for kids and youth" (IOC 2016 (http://intergenerationalchoir.com)).

In Minneapolis, the Giving Voice Chorus (http://www.givingvoicechorus.org) was established in 2014 for those suffering from Alzheimer's disease and their caregivers. It has been validated by research that musical memories are the last memories to deteriorate in a patient with dementia. These memories often trigger life memories as well. In Alzheimer's patients, a trigger often occurs when familiar music or songs are played. According to Michael Thaut, director of the Center for Biomedical Research in Music at Colorado State University in Fort Collins, "When we sing a tune, the right and left hemispheres of the brain are both activated. When we speak, only the left hemisphere is activated. So, if a person suffers a stroke that damages certain areas in the left hemisphere, they can lose the ability to speak. But we can sometimes reactivate speech by teaching them how to sing words" (Young 2015 (https://www.newscientist.com/article/mg22730380-700-why-music-therapy-is-making-a-comeback)).

Giving Voice Chorus

Founders Marge Ostroushko and Mary Leonard both have dealt with the struggles of caring for a parent with the disease. But both parents loved to sing. Marge and Mary decided that a chorus could help to strengthen these memories and verbal skills while also providing a musical respite for the caregivers. It also would allow couples to spend time together doing something they both love. They currently have seventy-five singers who meet weekly and perform twice a year.

Another type of community singing that has blossomed in the last decade is the Threshold Choir (https://thresholdchoir.org). The movement was founded in 2000 by CMN

member, songwriter, and activist Kate Munger in the San Francisco area, and now has over 100 chapters worldwide. Chorus members rehearse regularly, learning to sing a simple, peaceful repertoire. When invited, small groups of three or four member singers gather to sing at the bedsides of those who are "facing death, grief or suffering" (Threshold Choir 2016 (http://thresholdchoir.org/solutions/how-we-started)). Often the groups are involved with local hospice organizations and hospitals.

Groups like these are wonderful resources for our own rejuvenation. We all need to recharge our batteries. Some of us do it by joining groups. Others of us may form our own groups as a way to share our creative energies and raise our voices while involving our community in music beyond the walls of the schoolhouse and religious institutions.

Meanwhile, how do we, as CMN members, encourage community singing in our schools and in our community? Here are a few suggestions:

- Start a daily community sing at your local school. When I taught at Pomfret Community School, we started every day with students coming into the hallway to sing one song together. In this way we built a repertoire of songs that all elementary students knew. The songs can be introduced in the classroom and then live long lives in the hallway!
- Expand your hallway sing into a monthly or bimonthly all-school sing. Bring the whole school into the gym or auditorium to sing for fifteen to twenty minutes. Project the lyrics to songs for all to read, teach the required patriotic songs and anthems, and sing away. Make sure that you are creating a safe place for students to sing and that teachers are also modeling the singing behavior you seek!
- Host an intergenerational sing and potluck in your community, even once a year. If there is food, more people will attend. Rise Up and Sing has (https://www.riseupandsing.org/singing/songleading) great suggestions for making such an event a success.
- Revisit the *Get America Singing...Again!* (http://www.nafme.org/my-classroom/books/categorized-list-of-selected-nafme-books/get-america-singing-again) list of songs compiled by former National Association for Music Education president Will Schmid and Pete Seeger. Teach them in your classes and use them in your community and school sings.
- Attend a local community sing to feed your own soul. Bring the energy back to your classroom!
- Attend workshops by great song leaders like Nick Page (http://nickmusic.com), Isaye Barnwell (http://www.vocalcommunity.com/BUILDING_A_VOCAL_COMMUNITY/Welcome.html), and Joanne Hammil (http://www.joannehammil.com). Bring new ideas and material back to your classroom and your community.

We live in a nation where singing has become a commodity rather than a birthright. As singers, songwriters, and teachers, we can return this birthright to those who have lost it, giving them back the power of their own voice. In South Africa, where song is a part of every daily task and ritual, they say, "If you can walk, you can dance; if you can talk, you can sing." As CMN

> **"There is nothing more empowering than singing together with one voice"**

members, we can make songs spill out of a music room and outward to the community. There is nothing more empowering than singing together with one voice, and we can be at the center of making it happen.

Walking the Talk: You Just Have to Have a Big Heart

An Interview With Judith Cook Tucker

by Sally Rogers

Judith Cook Tucker *(photo by Phyllis Tarlow)*

For seventeen years, Judith Cook Tucker has been at the helm of World Music Press (http://worldmusicpress.com/welcome.php) (WMP), a publishing house specializing in multicultural music shared by master musicians from the cultures represented by the music. Her publications include books, CDs, and octavo scores, all of which have been used by teachers across the country searching for authentic and culturally sensitive music for their students. Her goal was to wed ethnic music with classroom music teachers nationwide so that children could be exposed to world music within the context of their home cultures.

More recently she has founded the Connecticut Folklife Project [now defunct]. The organization's website states their mission as follows:

> *The guiding purpose of the Connecticut Folklife Project is the enhancement of intercultural understanding through music and the folk arts. We locate master artists who are maintaining their traditional heritage arts while living in the North American cultural mosaic. Whether they are musicians. dancers. carvers, storytellers, costumers, instrument builders, or have skills in any of a number of other areas, we document, preserve, present, and revitalize their work.*

This exciting new project provides a model for similarly dedicated organizations that work to celebrate, validate, and share with each other the cultures in our communities, with respect and joy.

Sally Rogers: So what brought you to the whole issue of multicultural music and children and education?

Judith Cook Tucker: My mother was a musician and the dance partner of a very well-known folk dancer. During the WPA [Works Progress Administration (https://www.britannica.com/topic/Works-Progress-Administration)] in the late 1920s, early 1930s, she led a demonstration group of children who traveled all over Manhattan by subway to do international folk dance and song programs in schools for other children. In doing that, she developed a repertoire of international songs and dances. When I was born, she used it for me. I grew up understanding that singing and moving in a variety of

languages and rhythms was an inspiring way to connect to others.

I was a folk musician in the sixties. My degree is in journalism and anthropology, but what was really the inspiration for me was always the music of the people, so I continued to take workshops when I could with musicians from different countries. I found that African music spoke to me the most because of its accessibility. It had ways of entrée into the experience for everybody at every level. You could join in whether it was clapping or moving your body, singing in harmony or singing a melody, or playing a rhythm. It very much built a sense of strong community.

I took a weeklong workshop from a Congolese musician, drummer, and dancer that convinced me that rather than learning folk music from recordings, I wanted to learn from the master musicians themselves. That propelled me into my master's degree at Wesleyan University where they offered a degree in ethnomusicology, where anthropology and music intersect. I studied with master musicians from Ghana who were in residence at Wesleyan, and they became really the most important teachers and mentors for me. Unlike some of the other ensembles that were happening at Wesleyan, the West African ensemble had this sense of life and connection outside of the classroom.

> **"…the entire body of teachings for the children in many cultures comes through the music. It comes through being taught from the lips of an elder that you respect. The music comes into your ears and into your heart."**

Something less academic?

Yeah, and they didn't want us writing things down. We really didn't do a lot of reading; we did a lot of listening and learning in the oral tradition. Through this study I came to realize that the entire body of teachings for the children in many cultures comes through the music. It comes through being taught from the lips of an elder that you respect. The music comes into your ears and into your heart. When you sit with a master or an aunt or an uncle or a parent, it reinforces this respect for the older generation that carries the tradition. In many cases, it teaches you how you're supposed to behave, what's important, what's valued. That was so different from what we have in American society.

If you think of children's game songs on the playground, most of them, these days, are about multiplication or learning body parts, or the alphabet, or that kind of thing: names of states, names of presidents. It isn't the same essential teachings of how one lives within our culture.

> **"…in a traditional society the elders are teaching the children consciously. One of the main purposes of music making in a traditional culture is to inculcate in the children the mores of the society."**

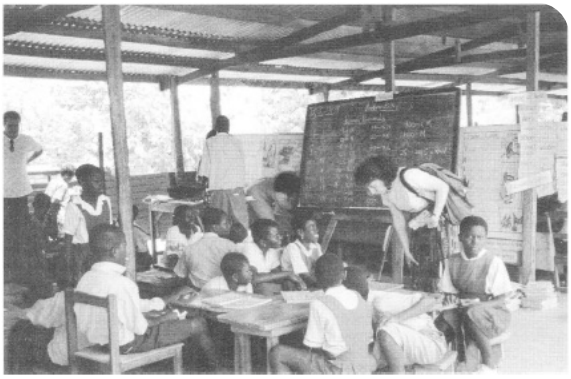
When did that change?

I don't even know if it ever was that way here, because the American experience was always an amalgamation of other cultures. I did a lot of playground music when I was a child. I grew up in New Rochelle, New York, in a very integrated community. We all did games that I later understood were the music of the Georgia Sea Islands: Bessie Jones and all that. [Bessie Jones was the legendary Georgia Sea Islands singer from whom came versions of such songs as "Little Johnny Brown," "Shoo Turkey," and "Juba," which she published in her book, *Step It Down*.] We were teaching each other—children teaching children. But in a traditional society the elders

are teaching the children consciously. One of the main purposes of music making in a traditional culture is to inculcate in the children the mores of the society. And I don't know if that kind of cultural transmission through children's music happens in American culture per se, maybe because there's really no shared heritage.

And how much of that is being maintained to this day?

Well, in Ghana, a lot! When I was there in 2001, it was very exciting to see the teenagers interacting with the very young children and showing them game songs that were proverbs. The elders were sitting next to the children playing and clapping along in rhythm. They obviously took great delight in watching the teenagers teaching the six-year-olds game songs that had cultural content important to them.



Judith visiting an open-air primary school in Ho, Ghana, in 2001, where she taught the entire school her song "Amigos (https://www.musick8.com/store/alphadetail.php?product_group=29)"

Truly it takes a village to raise a child.

It really is still happening. Even though they have cars and cell phones and everything, the music is really still pervasive. It's not being destroyed.

I've been doing some reading about Kenya because our school is studying Kenya this year, and the opposite seems to be true there, where the musical cultures seem to be disappearing at an alarming rate. The Maasai still hold on to their culture, but the Kikuyu don't have much left. Much of their musical culture has been replaced by Christian gospel music and benga (http://www.singingwells.org/stories/the-history-of-benga-music-a-report-by-ketebul-music) music.

Right. Every area has something that describes the amalgam of the old and the new. Often it's traditional drums and rhythms with American rock 'n' roll. Ghana has highlife (http://musicinafrica.net/highlife-west-africa) and Nigeria has juju (http://www.scaruffi.com/history/african.html) and that kind of city music.

In the cities there is probably a lot dying out, but when you get out into the village areas they're still relatively untouched. A lot of young people major in traditional music and arts and then go into the villages and teach it. That's the whole sankofa symbol (https://www.berea.edu/cgwc/the-power-of-sankofa), which is the logo on the Connecticut Folklife letterhead: that you are rooted in the past, you honor and respect the past. It gives you the foundation for the present and it gives you the tools to move into the future without forgetting where your roots were. It's one of the most important symbols in Ghana.

In my master's program I started doing workshops with the repertoire I was getting directly from master musicians. Teachers were really excited about the repertoire because they found it was infused with life that can only be learned from a culture bearer. They wanted to transmit that to their students, who then became excited about the music. There was no place until then to get it. So that was what pushed me into going back to college and getting my master's: to gain expertise in music of a few particular cultures, but also, in the process, in how you learn from a master musician and how you then hold the context of that song so that when you teach it to children or teachers, you retain something of the value that the culture itself puts on that music.

After I finished my master's, I wasn't quite sure what to do with it. In fact, my thesis was the beginning of World Music Press. I photocopied it and went to an Orff conference [American music education conference based on the music pedagogy of German composer Carl Orff] in 1983 or 1984, carrying fifty copies, spiral bound. I sat outside the door to the exhibit and talked to people saying, "This is a collection of children's game songs from Ghana and Zimbabwe that I learned from master musicians; are you interested in it?" And they all grabbed it. Teachers brought people to my hotel room in droves, fighting over the few copies I had left. I was selling it for $10 and called it *Songs from Singing Cultures, Volume I*, not knowing whether there would be a Volume II. I went home and told the story to my husband. We realized that what happened was the expression of teachers' hunger for authentic multicultural music that they were not getting in the standard music textbook series.

They had the music but they had no cultural context. Just the notes, the songs, and the words.

And a lot of times the words were not translated accurately. If you knew the language you realized they were not giving you what the song actually meant. And you got no context; you did not get the culture bearer on a recording.

There were beautiful Western-style children's singing voices on those textbook recordings.

You still often have that. But now they're making more of an effort to record the culture bearers. I became an editor in 1995 for Macmillan's total revamp, and I introduced them to the idea of including culture bearers in their recordings.

***Share the Music*?**

Yes. But both Macmillan and Silver Burdett have licensed a lot of our songs for these revisions now, because they finally understood. This was partly the work of World Music Press proselytizing to the teachers. You know I have that checklist which is on the website [see below]. That checklist became how I evaluated everything. These were things that the big publishing companies began to embrace as World Music Press began having more of an impact on the teachers who were demanding it. So I thought, "Okay, I'm going to put all my skills together and create a publishing company that walks the line between ethnomusicology and music education." And the culture bearers will always be the primary authors. But if they don't function in the education arena, then we'll pair them—if not with me, with someone who has studied their music and they know and they trust and that'll be their translator into the education arena.

A Checklist for Evaluating Multicultural Materials

by Judith Cook Tucker
Publisher, World Music Press

Look for the following in any resource to be sure it is as authentic, accessible, and practical as possible, while at the same time it respects the integrity of the culture.

- Prepared with the involvement of a culture bearer (someone raised in the culture). In many cultures, music and other arts are an integral part of every aspect of the culture, and need to be placed in
- Companion audio recording of all material in the collection featuring native singers or their long-time students, and employing authentic instruments and arrangements. (There is no substitute for hearing

context by an insider who has the depth of knowledge necessary to increase your understanding. (Their presentation may be assisted by a student of the culture.)

- Biographical information about the contributor(s) including their personal comments about the selections.
- Each piece/work should be set in cultural context, including the source, when it is performed, by whom, circumstances etc.
- The work should include historical/geographical background, maps, specific locale (not identified only by continent or ethnic group).
- Original language with pronunciation, literal translation, interpretation of deeper meanings/layers of meaning. In this way, if a singable translation or version is included, you know how it deviates from the actual meaning.
- Photographs, illustrations (preferably by someone from the culture).
- Musical transcriptions if at all possible. (Sometimes a skeletal or simplified transcription is best, but you'd be amazed at how many songs are presented with lyrics only.)

the nuances and subtleties or styling and pronunciation. These cannot be written down and must be heard. In many cultures, learning music is primarily or entirely an oral/aural experience.)

- Games include directions.
- No sacred materials (ritual, holy: this does not refer to hymns or spirituals) in a collection intended for casual school/community use. It is inappropriate in many cultures to use these out of context unless the tradition is your own and you can make any necessary alterations: e.g., among the Navajo, the songs of the Blessingway, Beautyway, and Nightway chants ARE the ritual, and are not sung out of context without changes even by the Navajo. In many cultures, the singer of such songs would have spent a lifetime learning them, and would never use them casually. Use the guideline: If someone from the culture observed my group while I was teaching or performing this song, would they be offended?

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I was the first one with *Let Your Voice Be Heard* (http://worldmusicpress.com/detail.php?product_group=269) because I was bringing the music of Ghana and Zimbabwe into the classroom. Then I immediately tried to get the rights for *Step it Down* (https://www.goodreads.com/book/show/1635103.Step_It_Down?from_search=true&search_version=service), but the University of Mississippi Press got it ahead of me. But I started to market that aggressively—the Bessie Jones work.

Then people in the ethnomusicology world started to bring me manuscripts, saying, "I've been publishing only scholarly work but I am Ugandan, and I have this collection of children's songs that the Society for Ethnomusicology people aren't interested in, but are you?" And I'd go, "Goldmine!" That was *Songs and Stories from Uganda* (http://worldmusicpress.com/detail.php?product_group=276) [by W. Moses Serwadda]. It was originally published by Crowell in a hardcover edition with the wonderful woodcuts by [Leo and Diane] Dillon. And we brought out the recording, which Crowell didn't care about and hadn't released.

That's been one of the issues with printed materials: that you can sing those melodies from the page, but without the context they don't have any life to them. They can't be notated the way they should really be sung.

One of the reasons I even went into publishing was because I offered my manuscript of what became *Let Your Voice Be Heard* to Alfred and Hal Leonard and they

"…I offered my manuscript of what became *Let Your Voice Be Heard* to Alfred and Hal Leonard and they said, "We could publish it as a collection of songs, but we

said, "We could publish it as a collection of songs, but we don't really care about any of the rest of it." I said, "But the rest of it is the most important part!" They weren't interested in the recordings of the songs at all. That was what pushed me into saying that I'd do it myself.

don't really care about any of the rest of it." I said, "But the rest of it is the most important part!"

I started getting manuscripts from people from different cultures saying, "I have game songs; do you want them?" These were all scholars and ethnomusicologists. So first, Patricia Shehan Campbell and Phong Nguyen partnered to do *From Rice Paddies and Temple Yards* (http://worldmusicpress.com/detail.php?product_group=274), which was an overview of Vietnamese music for use in elementary classrooms written by somebody from the culture. It was the first collection of its type. We did this for a whole series of cultures. Luckily Pat Shehan Campbell immediately jumped on board with all of this and saw what I was trying to do because she had studied music, particularly of Asia. So we did the same thing with the music of Cambodia, China, and Thailand. Those three came directly from her.

Andrea Schafer, who's Polish, came up to me, again at an Orff conference, and said, "I have a whole collection of Polish songs and games and dances, are you interested?" And I said, "I'm interested if we do all the cultural context." So she had to get in touch with all her relatives and her husband's relatives and we did a wonderful recording (http://worldmusicpress.com/detail.php?product_group=272) with a traditional Polish band in Chicago that she knew.

Brian Burton did *Moving Within the Circle* (http://worldmusicpress.com/detail.php?product_group=281). This book was the first time that Native American people were involved in a collection of Native American music that was meant for communicating that music and those traditions to children in the mass American culture.

The Apache group signed on with great excitement, and their voices in many cases are on the recording. Over a period of twenty years, Brian, who is part Native American himself, had won their trust and respect, so they were willing to work with him.

"…the hallmark of World Music Press Publications became this cultural integrity: that it's authentic but it's accessible. …I was trying to help keep this music alive for the next generation of people both from and not from the culture."

Really the hallmark of World Music Press Publications became this cultural integrity: that it's authentic but it's accessible. So it's not ethnomusicology in the sense of that dry academic stuff where often it's on the page but you never hear it. I was trying to help keep this music alive for the next generation of people both from and not from the culture. Many times families were buying these resources as a way of retaining their culture for their next generation of young people. That began to happen a lot. Families who had adopted children from some of these cultures were buying the book sets. Teachers who want to tie into the social studies curriculum now have something authentic to use.

What seems to have happened over the years is that a lot of culturally based community centers which offered after-school programs for kids were using our publications as the foundation for their classes. So it became a way that the culture here was able to communicate their own traditions effectively.

So World Music Press started in 1985, and it's still going in 2006, but my involvement now is very minimal. I found that it was really draining on me to do what I had to do to make the publishing company successful. My focus was being forced to change from helping to keep the repertoire alive to helping to keep the company going—meeting the bills, being able to pay for the new print run, being able to pay for storage in a warehouse, being able to pay for fulfillment of the orders where somebody calls in and there were people who were packing up the orders. That all cost me something and it meant that I had to become more of the business person than the editor-in-chief working with somebody from the culture on developing manuscripts.

Judith visiting a traditional dance group in the city of Matanzas in Cuba while studying the vestiges of West African music in Cuban communities in 2002. *(screenshot of cover photo, issue #55/56)*

And you were both of those things.

I was, and I was also the chief marketing person. I would do workshops all over the country and in Canada. By the time I got home I would take to my bed and stay in pajamas for a day. I also had health, personal, and family issues at times. With the set-up and take-down time at conferences and the whole business side of it, even though I was good at it, it became all-consuming and draining. After a while I said, "What am I doing here?"

Did you have employees?

I had a couple of part-time employees in a bookkeeping capacity and packing orders in my old house, but really it was me. Gradually I realized that my work had become the business. But what I loved was working with the material. Then I started to find even that was too draining. I'm fifty-nine and I just had that feeling that what I wanted to be doing is interacting with the people from these cultures and helping the new generation value what these immigrants, who came in their diaspora, had brought with them, whether it was Vietnamese or Cambodian immigrants who had survived Pol Pot, or the Lebanese, or now we have this vibrant Brazilian community here in Danbury. Every wave of immigration includes people who came here having been master musicians, carvers, dancers, storytellers, costume makers, chefs, puppeteers. They are all here.

Why wouldn't they keep their traditions here? Well, because they couldn't make a living doing it, unlike in their own traditional culture where often they were supported for being the master artists they were and had apprentices. When they came here, they really had to figure out how to make a living in the American milieu. For them, often it was working as a chef, going back to school, depending on what country they were from. Often Indian musicians could maintain a part-time profession as a teacher, like Jayanti Seshan, who's the director of the Apsaras Dance Company (https://apsarasdancecompany.squarespace.com). But she's a math teacher at a middle school here.

Everybody had to do something to support their families. Gradually the kids would say. "I want to be American." What I found here was that the children of the first and second generation of any culture didn't really have the connection to their cultural heritage unless they went to a cultural school. But not every culture in every community created these cultural schools for them.

So I began to worry on their behalf that stuff was going to die out, because I was seeing it in my own family. I don't speak Yiddish. I'm sorry I didn't learn it and that whole repertoire of Yiddish songs. I don't know my own culture, and my mother's dead now so I can't learn it directly from her. So, in 2004, I decided that rather than spend all my energy on World Music Press, I was inspired to work more with the culture bearers in the community of the greater Danbury area where I live. I wanted to let them know that they were valued for what they had brought here to this country. I felt compelled to document what they had to offer, to preserve it and present it.

So I created the Connecticut Folklife Project with a couple of my friends who understood what I was trying to do, including Rick Asselta, who has worked closely with Jane Goodall for many years, and with the alternate high school where there are a lot of immigrant kids, and Dennis Waring, who's an ethnomusicologist I knew from graduate school and who's also a member of Sirius Coyote (http://www.siriuscoyote.org/about-us). Through the National Folk Alliance Project of Music and Dance we got the 501(c)(3) nonprofit tax-exempt status and started to get grants. What I saw were two initiatives: one was finding who these people are who live in our community, and the other was preserving those traditions. Lynn Williamson at the Institute for Community Research (http://www.icrweb.org) in Hartford had already begun doing this kind of research in her work.

I never even heard of that Institute for Community Research.

ICR. Lynn's a wonderful folklorist, a wonderful resource, and has discovered many, many people in their pocket communities retaining their traditions. She has created a program so that they will be apprenticed with somebody either from their culture or not, but who values what they have to bring. She gets grant money for that and she helps present showcases so that community organizations will find out about them.

My focus, as a musician rather than as a folklorist, was more on helping to breathe life into the artistic expressions of these people and presenting those to the community at large as a way of valuing the ethnicity of the people who are immigrants here. I also wanted to bring the awareness that there's no immigrant "problem" here. There's an immigrant treasure trove that we have in our community. Let's find out what their traditions are, let's appreciate them, let's witness them, let's acknowledge them, let's respect and celebrate them.

"I also wanted to bring the awareness that there's no immigrant "problem" here. There's an immigrant treasure trove that we have in our community. Let's find out what their traditions are, let's appreciate them, let's witness them, let's acknowledge them, let's respect and celebrate them."

So there are two main initiatives Connecticut Folklife has: the first is to locate, document, and preserve master artists from all different traditions. The second is to present them. So far we have hosted a series of events where we have master artists from the presented culture. We had a wonderful tabla player who performed with one of his teenaged students. The Indian community decorated the concert hall with their artwork and brought in statues, and we had donations of food for a traditional food buffet of snacks and sweets. The audience was able to witness dance and music with the Indian community. It was a wonderful celebration of Indian culture. The Indian community does this a lot for themselves, and the public is welcome. But the majority of people who come to these things for any of the ethnic celebrations tend to be the

people from the culture. My goal was to have that be one third of the audience and two thirds be the rest of the community of all the other cultures, not just those who stereotypically might have an interest in other cultures. Lynn Williamson told me they'd tried that kind of thing, and what they found was that the people from the culture support us, but the other people are few and far between. I told her I didn't think it would be true in Danbury. I think Danbury is going to be a place where they're going to turn out in force.

Have you been right?

I've been right! Our last concert was the Russian folkloric youth dancers [Rossijanochka Folkloric Youth Dancers] from St. Petersburg, Russia, and probably one-third of the audience was either Russian expats or families who had adopted Russian children and wanted them to know something of their roots and wanted them to speak Russian with the dancers. The rest of the audience was the Indian community, the African-American community, the Filipino, Jewish...

Oh really? Now, is that because they're part of your organization, because they know you? Is it through their connection with you?

It's not so much that they're part of the organization. It's the intensity of my outreach to those communities. I vowed with the very first concert that we did a couple of years ago that I was going to go into the communities and pull people out and say, "You've got to come to this. You're going to love it and it's going to be interesting and exciting. Please come and network in your community and bring some people."

Even though it's not from their community. So you'd go into the Indian community, and tell them to go to the African concert....

Right. And it worked. The newspaper covered it. And I would be quoted saying, "This is a celebration of our diverse community." In the greater Danbury community, fifty-five languages are spoken in our schools. It just seemed like having a series like this that celebrated each of the cultures was an important way to acknowledge them to each other and to the community as a whole.

And about how big is an audience for these concerts?

650.

Wow!

And very diverse. And very diverse age-wise, which is also a goal of mine. We had so many children at this last concert. During the intermission, flocks of children went up on the stage and pretended they were the Russian youth dancers, who were children themselves.

And did they come because of outreach to schools?

I saturated the schools with fliers. I talked to the music teachers and the superintendent of music and art, who's very supportive here. But I also found pockets, like the families who have adopted Russian children, and they spread the word. I went to the Russian Orthodox, the Greek Orthodox, and the Ukrainian churches and they spread the word. Fourteen families from Holy Trinity Russian Orthodox Church came. I invited a business that does all European arts and crafts, and she created a wonderful display. They thronged

to her booth. That was typical.

This is one of the issues that comes up with most white activist types of organizations and in CMN: how do we get people to come to us? And I have said for years, "You can't ask people to come to you, you have to go to them," and this is exactly what you've been doing.

Yes. But let me tell you something. There's an important book you ought to read. Donna Walker-Kuhne is my guru in community outreach through the arts. She wrote a book called *Invitation to the Party* (https://www.goodreads.com/book/show/144507.Invitation_to_the_Party?ac=1&from_search=true), which I have read a million times. It teaches how to issue that "invitation" without being the white or the black person who says, "I want to help you do something here." The issue is not what you're bringing to them: it's what they are going to bring to you. But the invitation to the party has to be issued in a way that they genuinely feel that you want them to give you what they have to offer. In all of our PR, we issue an invitation to our party with the message that we want them there for what they have to offer.

Walker-Kuhne began her outreach to the Native American center across the street from the Public Theater [in New York City], where she worked. She went across the street to introduce herself when she was brought onboard to do audience development. (That's officially what it's called, but it's really building community.) She asked the people at the American Indian Community House (http://www.aich.org) if they had ever been to programs at the Public Theater. And they said, "No." She asked, "Why not?" They said, "No one ever asked us. You're the first person who's come across the street. And so we thought it wasn't anything that we were welcomed to." And she said, "What else?" They said, "We wouldn't have known what to wear. We wouldn't have known how to behave. We wouldn't have known what's appropriate, so we didn't come." And she said, "We want you! Wear what you want to wear; it's informal. We welcome you; our door is open. Please, we need what you have to offer." And she did this with many, many communities, where she would say, "How can we serve you better?" It was a heartfelt statement of wanting to share each other's gifts.

We have applied this thinking to our programs. It means that when the Russian dancers did a dance workshop for dancers in our community, the Indian dance teacher and some of her students came. She vowed that she would be there for me to be part of this Russian thing, specifically so that the Russian students would get something from the Indian dance students of their age and her Indian dance students would learn something from the Russians. She came to the concert bringing a lot of people with her from the Indian community. They came over to me saying, "You are doing something so wonderful!" This was at the Russian concert: this wasn't at the Indian concert. They were there, too, but of course there they were feeling very wonderful that we were celebrating them. They suggested the idea of an Asian Day festival with all the different Indian dancers and taiko drumming [traditional Japanese drumming] and a Chinese dancer. They knew some of these people and promised to convince them to take part. You begin to have this revitalization of that sense that we are all here building the community together and we value each other and we're going to work together and we're going to become tight as a community and we will make an effort to go, even though it's not our culture, and celebrate what's on the stage as an expression of the cultures of our area.

And then you have ownership of the bigger American community as opposed to "my Indian community."

That's right. Our American community embodies all this. Why aren't we saying we need to be there at the Lebanese festival as Indians in our community, not because we're Indian but because we're part of the Danbury community, and so are they, and we want to show them we care. It's not only the Lebanese community that values the Lebanese dancing, food, and storytelling. We care, too.

So how do you bring this into a school setting and really empower the children from a bunch of different cultures, as well as the children from outside the culture, to feel comfortable with it?

I think the clue to everything is context and familiarity. If you're having a multicultural festival, as we do here in almost every school, then you have that sense of having something that is valued by the school system as a whole. If you have a school system where it's mostly one culture (not necessarily all white), how do you introduce the idea of valuing other cultures? I think it's just picking and choosing repertoire that is exciting for anybody to do and introducing it in a cultural context. The teacher is the most important part of the whole thing. Their whole attitude toward the material, their enthusiasm and passion for it, and the amount of knowledge that they bring to the study is key. They must be able to speak in children's terms about cultural context and make it come alive for all the kids. The teacher needs to know how to connect the "new" culture to the familiar one through a game song from the tradition that's the majority population, for example. If you have an African-American classroom, do one of the game songs they already know. Then you show them a map and say, "Kids in another part of the world do games songs, too. Here's one of theirs." If they want to laugh at the way the language sounds at first, that's because it tickles their ears. You can giggle because it's new and different, but what you really are going to do is be excited by it. And that laughter is maybe a beginning entrée of excitement.

> **"Is it appropriate for me to do something from Ghana?" Well, a Ghanaian is going to say, "If you do this with a good heart and you have tried to master it by listening to a culture bearer, you are doing good work!"**

I always go back to context, which empowers the teacher to feel that they have the tools to personalize it, to make it come alive for the classroom and then to communicate it to the children. The teacher begins to be the conduit for the life force of that offering to flow to the children. So if you have a teacher who says they're not comfortable with this, and wonders, "Is it appropriate—I'm Jewish, I grew up in the Bronx—is it appropriate for me to do something from Ghana?" Well, a Ghanaian is going to say, "If you do this with a good heart and you have tried to master it by listening to a culture bearer, you are doing good work!" which is why World Music Press has culture bearers pronouncing everything. If you have made that effort to be a serious student of that tradition in some small way, then if somebody from that culture walked in from their culture, they would be delighted. The way they're going to be delighted depends on your attitude, your heart, your trying to be authentic, your acknowledgement that this is something important that you want to share and that you are a student of the

> **If you have made that effort to be a serious student of that tradition in some small way, then if somebody from that culture walked in from their culture, they would be delighted.**

culture.

So it might not be perfect, but you don't want students to miss out by not having it at all. Choose your repertoire carefully and limit it to things that won't be harmed. For example you don't want to do something sacred, like a Navajo Blessingway (https://nhmu.utah.edu/sites/default/files/attachments/Navajo%20Chants.pdf) song. The Navajo shaman took his entire life to do it accurately; that's who should be doing it. But a Navajo children's game or a corn grinding song or a social dance song, everybody welcomes you doing that if you do it with the acknowledgment of the respect for the culture and the right mindset. Present the music in context, with passion, accuracy, and authenticity as much as you can, learned from a culture bearer if you can, or from a resource that involves the culture bearers, if you can. Then, if a student in that classroom from that culture perks up and you see that they would like to volunteer, you could say, "I think maybe my pronunciation isn't perfect, could you help me?" And if they want to they will, and if they don't, they won't, and let it drop. Or you say, "Can I meet with your parents or your grandparents? I'd love to learn how to sing this better so I can share it better with your friends." You could ask yourself, "If somebody from that culture came into my classroom and witnessed this, would they cry tears of delight?" You want to be able to say, "Yes!" And most often they will.

When I went to Ghana, it was the same thing. They didn't care if we were white or black, old or young. But they loved the fact that we were there valuing what they could teach us. That was a valuable lesson for us to come home with. To teach this material, we just had to have a big heart and love what they were teaching us. This holds true even in a classroom where you're trying to bring this material to the students. Having the students feel like this is an open invitation to something exciting, new, and wonderful. This whole world of cultural richness is about to be given to them with the knowledge of the world beyond their own doorstep. That's what's exciting to me.

World Music Press (http://www.worldmusicpress.com) **is now part of Music K-8.**

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The Children's Music Network

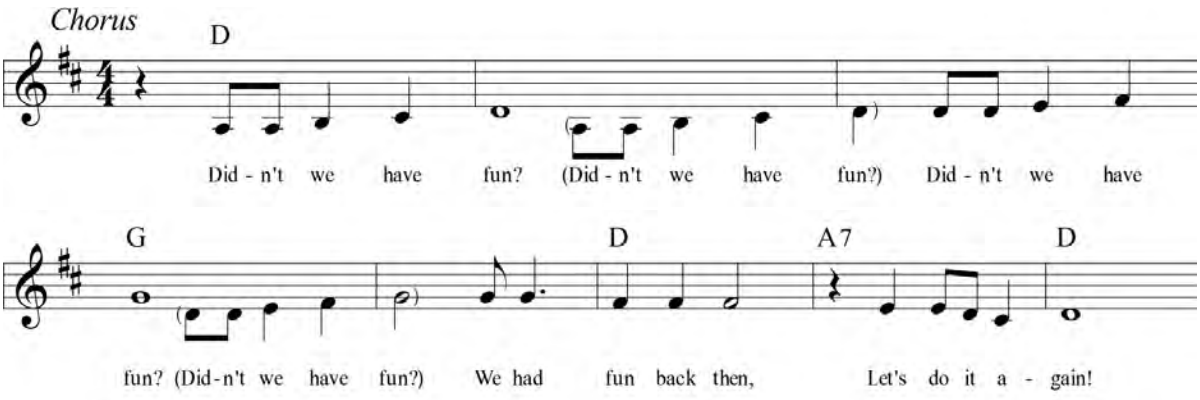
Didn't We Have Fun?

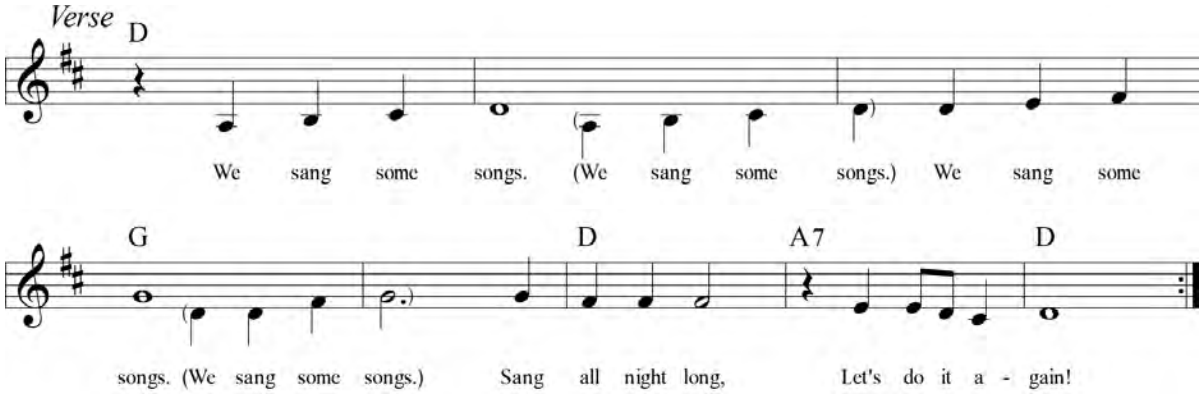
Words and music by Bruce O'Brien
© 1991 Bruce O'Brien

00:00 03:49

Bruce says, "I had been involved for a few years in the 1980s with the Midwest People's Music Network (MWPMN), a regional version of PMN, the People's Music Network (the "mother" organization of CMN), with a few current CMN members you may know (Tom Pease, Stuart Stotts, Kristin Lems, Barb Tilsen). We took turns running an annual gathering, and in 1991, I was the coordinator of a session near Eau Claire, Wisconsin. At that gathering, Stuart told of his great experience at a recent PMN conference, where there was a time for children's musicians to song swap and share ideas. Stuart announced that since CMN was forming, he found that group more in keeping with his interests and talents. He felt he couldn't be involved in both CMN and MWPMN, so he would drop out of MWPMN, concentrating his energies on children's music. He had a good point, and right there and then I decided to attend my first CMN gathering in Connecticut in the fall. But first we had a song swap with children's songs, and to close that workshop time, I composed 'Didn't We Have Fun?' right on the spot with just a few verses summing up our weekend conference. It was a keeper, which later I fleshed out a little more.

"Going to the 1991 CMN gathering was so inspiring I decided to share 'Fun' at the close of that event too. I made up a new verse, "Okay, okay / Let's go to LA," naming the site of next year's conference in 1992."




Verse
D
We sang some songs. (We sang some songs.) We sang some
G
D
A7
D
songs. (We sang some songs.) Sang all night long, Let's do it a - gain!

Chorus:
Didn't we have fun? (echo)
Didn't we have fun? (echo)
We had fun back then,
Let's do it again!

Repeat Chorus

Verse:
We sang some songs. (echo)
We sang some songs. (echo)
Sang all night long,
Let's do it again!

Chorus

We took a little chance. (echo)
We took a little chance, (echo)
And we did a little dance.
Let's do it again.

Chorus

We played some drums. (echo)
We played some drums (echo)
With our fingers and thumbs.
Let's do it again!

Chorus

Up on our toes, (echo)
Up on our toes (echo)
We played our nose!
Let's do it again!

Chorus

And now my friends, (echo)
Here at the end, (echo)
I recommend,
Let's do it again!

Chorus

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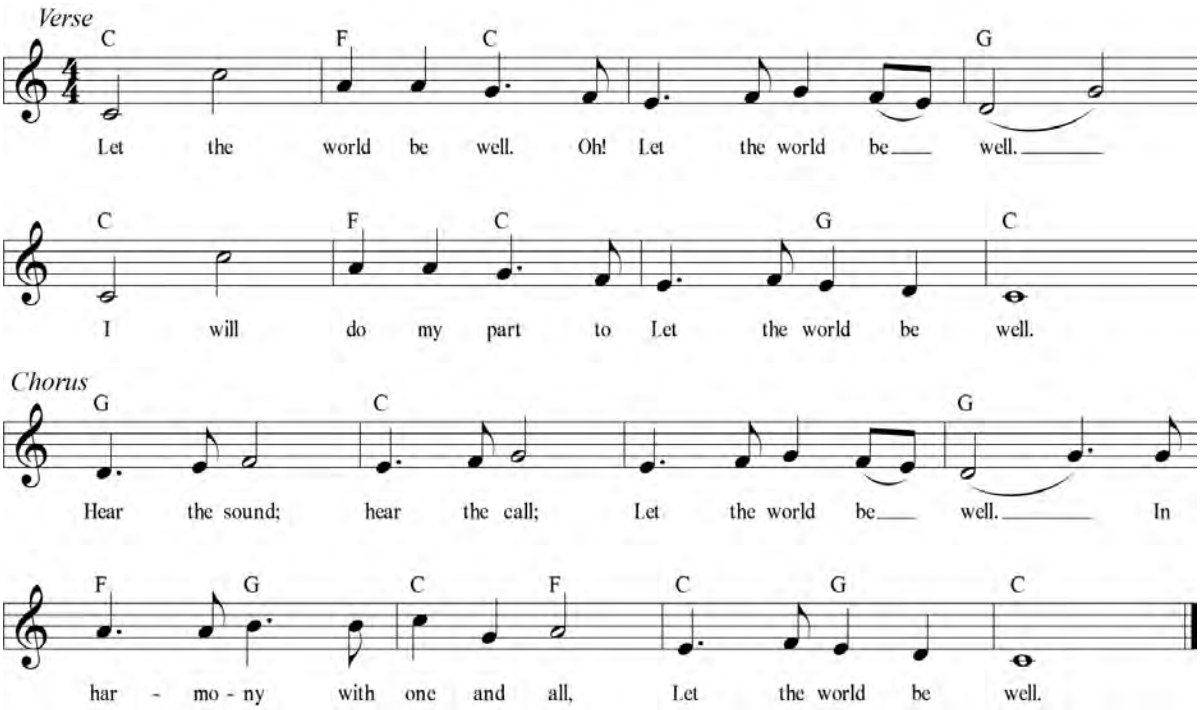
Let the World Be Well

Words and music by Pam Donkin
© 2015 Pam Donkin

00:00 02:43

"Let the World Be Well" is the 500th song to appear in *PIO!*

Pam wrote this song just before the CMN International Conference in 2015 and sang it in the round-robin. The first verse and all but one line of the chorus came out all at once, but the first line of the chorus was rewritten about an hour before she sang it! In fact, frustrated that the line was not sounding right, she considered not singing the song for the round-robin at all, when suddenly the perfect line popped into her head. Everything worked out, and the song was accessible enough as a sing-along that it was sung in multipart harmony by all in attendance.

Verse
C F C G
Let the world be well. Oh! Let the world be well.
C F C G C
I will do my part to Let the world be well.
Chorus
G C G
Hear the sound; hear the call; Let the world be well. In
F G C F C G C
har - mo - ny with one and all, Let the world be well.

Verse:
Let the world be well.
Oh! Let the world be well.
I will do my part to
Let the world be well.

Chorus:
Hear the sound; hear the call;
Let the world be well.
In harmony with one and all,
Let the world be well.

Let the wildlife live.
Oh! Let the wildlife live.
I will do my part to
Let the wildlife live.

Hear the sound; hear the call;
Let the wildlife live.
In harmony with one and all,
Let the wildlife live.

Let the trees stand tall…

Chorus

Let the air be clean…

Chorus

Let the seas be blue…

The song may be sung by children, adults, or a combination of the two, and is a "zipper song," e.g., "Let the world be well" changes to "Let the world be safe" or "Let us live in peace." Whether embraced as an environmental song or a peace song, it easily gets a big group singing together.

For use in a preschool setting, sing the verses only, then invite the children to contribute their own ideas for additional verses. At the end of each verse, consider adding the last line of the preceding verse to create a sequencing song, or use the ending of the attached mp3.

When singing the song with children up to grade three, Pam recommends using the key of C. For older singers, the key of A works well.

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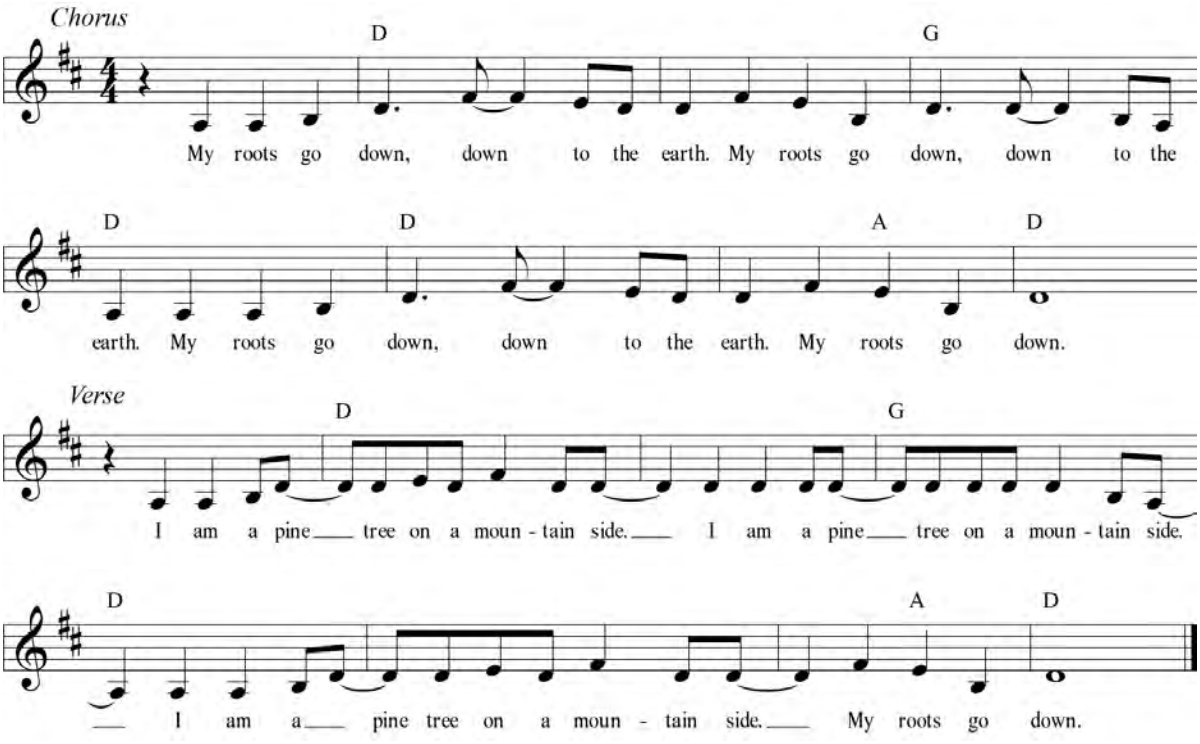
My Roots Go Down

Words and music by Sarah Pirtle
© 1979 and 1989 Discovery Center Music BMI

00:00 00:57

Sarah says, "I wrote this song in a forest under a winter full moon in 1979. It is a song of peace and encouragement, an environmental song, and more. A storyteller, Susan Tobin, taught it to Ladysmith Black Mambazo when they were missing their homeland. Herbalist Susun Weed led her class in repeating it when they were stuck in a rainstorm on a mountain. It was first recorded with A Gentle Wind in 1984 on *Two Hands Hold the Earth*."

Chorus
D
G
My roots go down, down to the earth. My roots go down, down to the
D
D
A
D
earth. My roots go down, down to the earth. My roots go down.
Verse
D
G
I am a pine tree on a moun - tain side. I am a pine tree on a moun - tain side.
D
A
D
I am a pine tree on a moun - tain side. My roots go down.

Chorus:
My roots go down, down to the earth.
My roots go down, down to the earth.
My roots go down, down to the earth.
My roots go down.

Verse:
I am a pine tree on a mountainside.
I am a pine tree on a mountainside.
I am a pine tree on a mountainside.
My roots go down.

Chorus

I am a willow swaying in a storm…

Chorus

I am a waterfall skipping home…

Chorus

I am a wildflower pushing through stones…

Chorus

I am a dolphin leaping high…

Chorus

I am white pond lily healing you…

Chorus

I am a mouth tasting life…

Chorus

She adds, "It's been recorded by Bonnie Lockhart, Bruce O'Brien, and Annie Patterson, among others. For a sense of how children can use it to create movements, this YouTube of a four-year-old and her father shows how she pours into it her joy of being alive as she dances and sings verses from her school. It went viral.

"I encourage children to invent new verses with their own motions as a way of expressing how they feel bonded with the earth. I also created a cooperative movement game: children take turns picking what animal they want to dance, and the whole group spreads out and becomes that animal. Then I add a "call back" verse, "Come on back where you started from," to return to the circle and select the next verse. More details are in the book and CD set called *Linking Up!*, where I collected forty-six songs, many bilingual in Spanish, to illustrate how music can build caring, cooperation, and communication."

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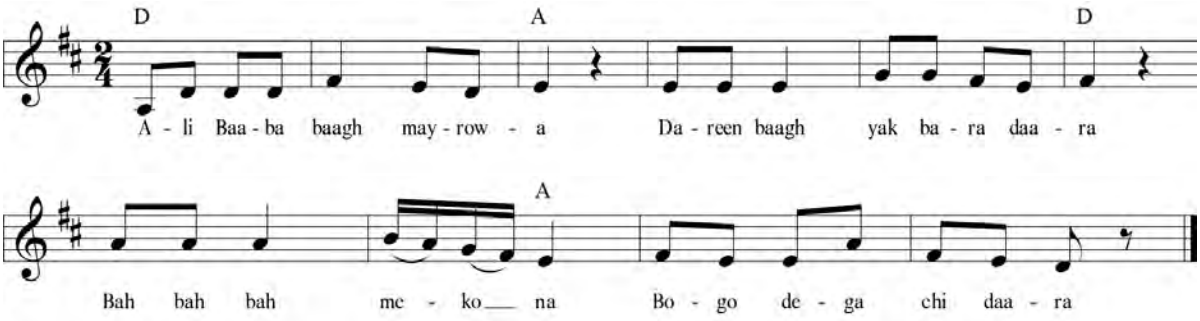
Ali Baba

Traditional children's song from Afghanistan

00:00 02:33

Louise Pascale writes: "My introduction to Afghan traditional children's music began while I was in the Peace Corps in Afghanistan from 1966 to 1968. Having just graduated with a degree in music and education, I was interested in teaching music in the schools in Kabul. I was fortunate to be introduced to an Afghan poet and musician, and together we put together a compilation of sixteen songs. Having no recording device, I wrote them down by ear and the poet helped write down the lyrics. I then headed off to local schools with my harmonium in hand, eager to share the songs with the children.

"Almost all children in Afghanistan were at that time taught simply by rote, and my arrival to sing with them was met with great delight. The favorite song, above all else, was 'Ali Baba,' a song much like our 'Old MacDonald,' but the Afghan version has Ali Baba in his garden surrounded by many animals, all of which also make funny sounds. The twist in 'Ali Baba' is in the last verse when a rabbit appears and the rabbit has no voice at all! This is the punch line. The children love making rabbit ears and singing, 'Mm, mm, mm, says the rabbit / Because he has no voice.'"

Dari:

Ali Baaba baagh may-rowa
Dareen baagh yak bara daara
Bah bah bah mekona
Bogo dega chi daara

Ali Baaba baagh may-rowa
Dareen baagh yak peshak daara
Meow meow meow mekona
Bogo dega chi daara

Translation:

Ali Baba goes to the garden.
In this garden, he has a goat.
"Bah, bah, bah," says the goat.
Tell me now, what else does he have?

Ali Baba goes to the garden.
In this garden, he has a cat.
"Meow, meow, meow," says the cat.
Tell me now, what else does he have?

Ali Baaba baagh may-rowa	Ali Baba goes to the garden.
Dareen baagh yak sagak daara	In this garden, he has a dog.
Ghow ghow ghow mekona	"Ghow, ghow, ghow," says the dog.
Bogo dega chi daara	Tell me now, what else does he have?
Ali Baaba baagh may-rowa	Ali Baba goes to the garden.
Dareen baagh yak morghaabee daara	In this garden, he has a duck.
Qekh qekh qekh mekona	"Qekh, qekh, qekh," says the duck.
Bogo dega chi daara	Tell me now, what else does he have?
Ali Baaba baagh may-rowa	Ali Baba goes to the garden.
Dareen baagh yak khargosh daara	In this garden, he has a rabbit.
Am am am mekona	"Mm, mm, mm," says the rabbit
Zeraa aawaz nadara	Because he doesn't have a voice!

Louise Pascale continues: "Ustad Ghulam Hussein, known in Afghanistan as 'the father of music,' is credited for keeping these songs alive and making music accessible to everyone. He believed that everyone should be part of the music making and he was often seen singing with children, as you can see in the photo taken of him in 1942. The songbook that I created at the end of my Peace Corps term was dedicated to him."

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Anything Is Possible

Words by Kevin Kammeraad, Music Traditional
© 2016 Kevin Kammeraad

Kevin writes: "'Anything is possible, anything at all, anything is possible, we just can't do it all.' Those simple lyrics were rolling around in my mind for about fifteen years before we ever recorded it. I jotted it down in my journal one day, years later sharing it with a friend as it connected to another project he and I had worked on together. He replied, 'Why would you say you can't do something?' Thus a long conversation occurred, which led to verses 2 and 3. Much time passed before verse 4 was added, which pulled it all together.

"I had these four little stanzas and realized that singing them to the tune of 'This Little Light of Mine' (a childhood favorite of mine) worked quite well. No need to overthink it; keep it simple. We had the start of the first recording, but how to produce it? As we began getting the tracks down, we decided to make multiple recordings. We really worked to collaborate with a variety of friends, reinventing the song each time but keeping the simple foundation.

"Here's our first approach to the production:

00:00 03:32

Anything is Possible

Then, here's where it went:

00:00 03:45

True (Anything is Possible) – Featuring Sligh

00:00 03:35

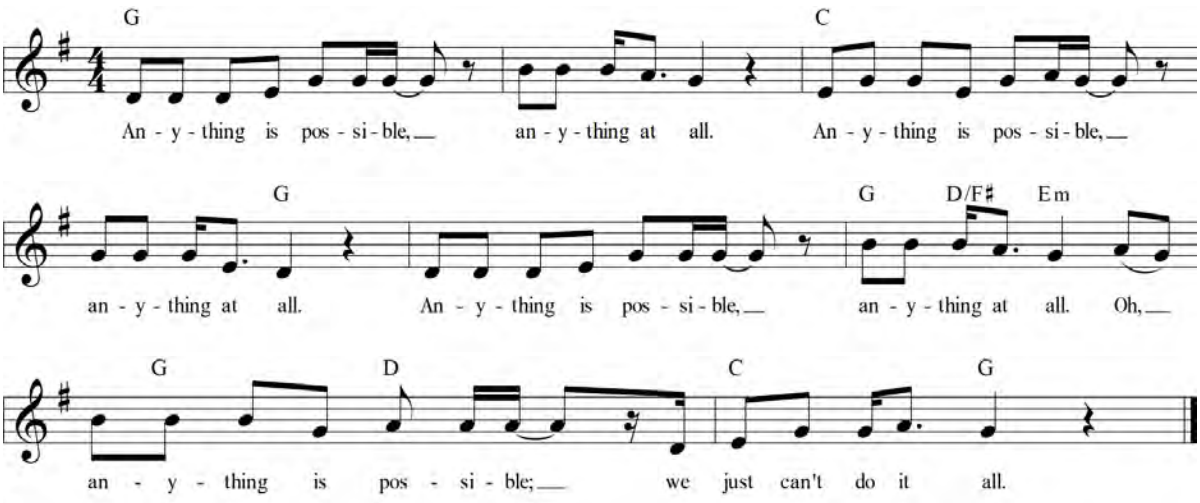
Yote ya Wezekana (Anything is Possible) – Featuring Les Clay

00:00 02:46

Todo es posible (Anything is Possible) – Featuring 123 Andres

00:00 03:02

The Possibility of Anything

"We all have our own unique perspective, and we all have something new we bring to the table. My hope was to show a bit of that in these recordings."

G
C
An - y - thing is pos - si - ble, an - y - thing at all. An - y - thing is pos - si - ble,
G
G
D/F♯
Em
an - y - thing at all. An - y - thing is pos - si - ble, an - y - thing at all. Oh,
G
D
C
G
an - y - thing is pos - si - ble; we just can't do it all.

Anything is possible, anything at all.
Anything is possible, anything at all.
Anything is possible, anything at all.
Oh, anything is possible; we just can't do it all.

Anything is possible, etc.
Oh, anything is possible; we can do it all.

Anything is possible, etc.
Oh, anything is possible; don't have to do it all.

Anything is possible, etc.
Oh, anything is possible; just listen for your call.

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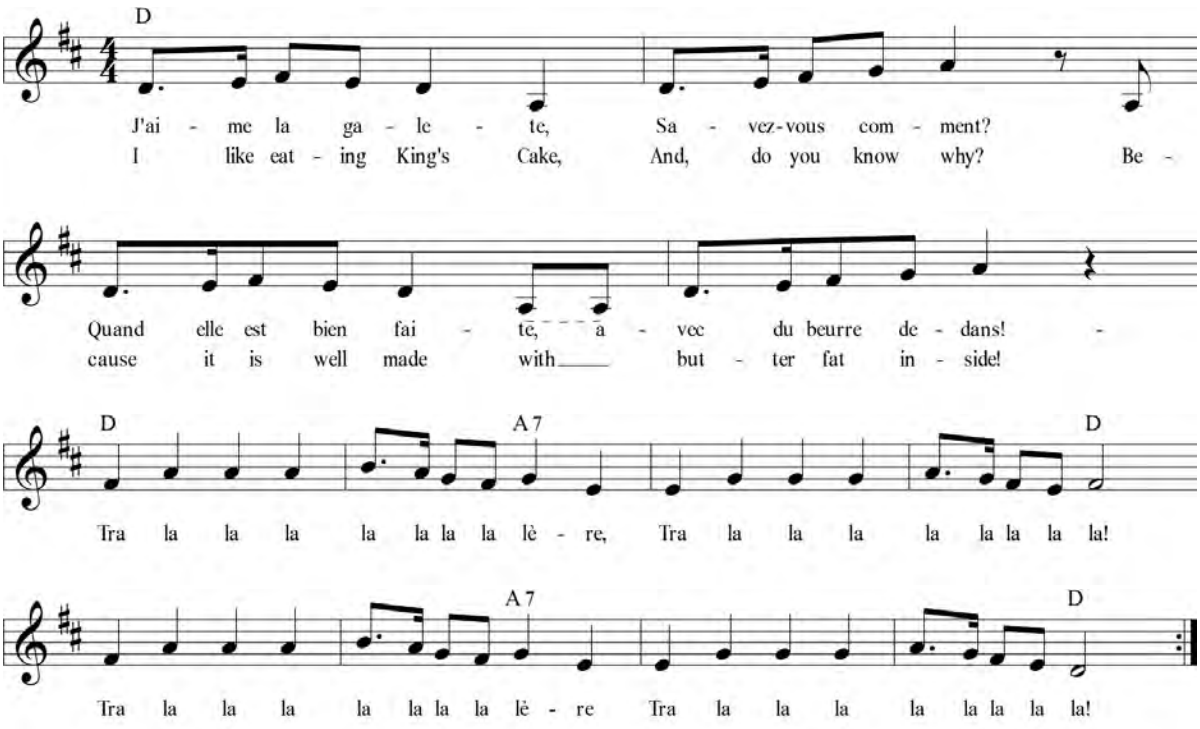
J'Aime La Galette (I Like Cake)

Traditional children's song from France

00:00 01:11

Val Smalkin writes, "When the theme 'Music Without Borders' was announced, I naturally thought of Médecins Sans Frontières (Doctors Without Borders), founded in France, which led to thinking of my French-speaking grandchildren and the song they sang about 649 times over the Christmas holidays in Brussels, 'J'Aime la Galette.' This traditional song is sung in French homes and schools on Le Jour des Rois, or as we know it, Epiphany. In the cake is a small statue of a king (large enough not to be swallowed, we hope). The child lucky enough to get that piece of cake is the king for the day. You can find recipes for galette all over the Internet!

"Here, for your enjoyment, are my grandsons singing their favorite song. You can also watch a video version."

D
J'ai - me la ga - le - te, Sa - vez-vous com - ment?
I like eat - ing King's Cake, And, do you know why? Be -
Quand elle est bien fai - te, a - vec du beurre de - dans! -
cause it is well made with but - ter fat in - side!
D A 7 D
Tra la la la la la la la lè - re, Tra la la la la la la la la!
A 7 D
Tra la la la la la la la lè - re Tra la la la la la la la la!

French:
J'aime la galette,
Savez-vous comment?
Quand elle est bien faite,
Avec du beurre dedans!
Tra la la la la la la lère,
Tra la la la la la la la!
Tra la la la la la la lère,
Tra la la la la la la la!

Translation:
I like cake,
Do you know how?
When it is well made
With butter inside!

Alternative verse translation (by Val Smalkin):
I like eating King's Cake,
And do you know why?
Because it is well made
With butter fat inside!

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Stardust

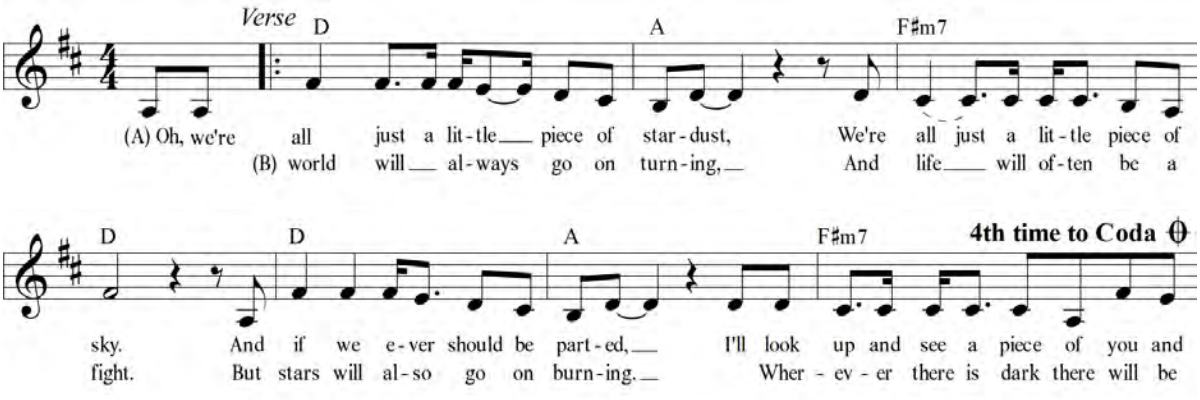
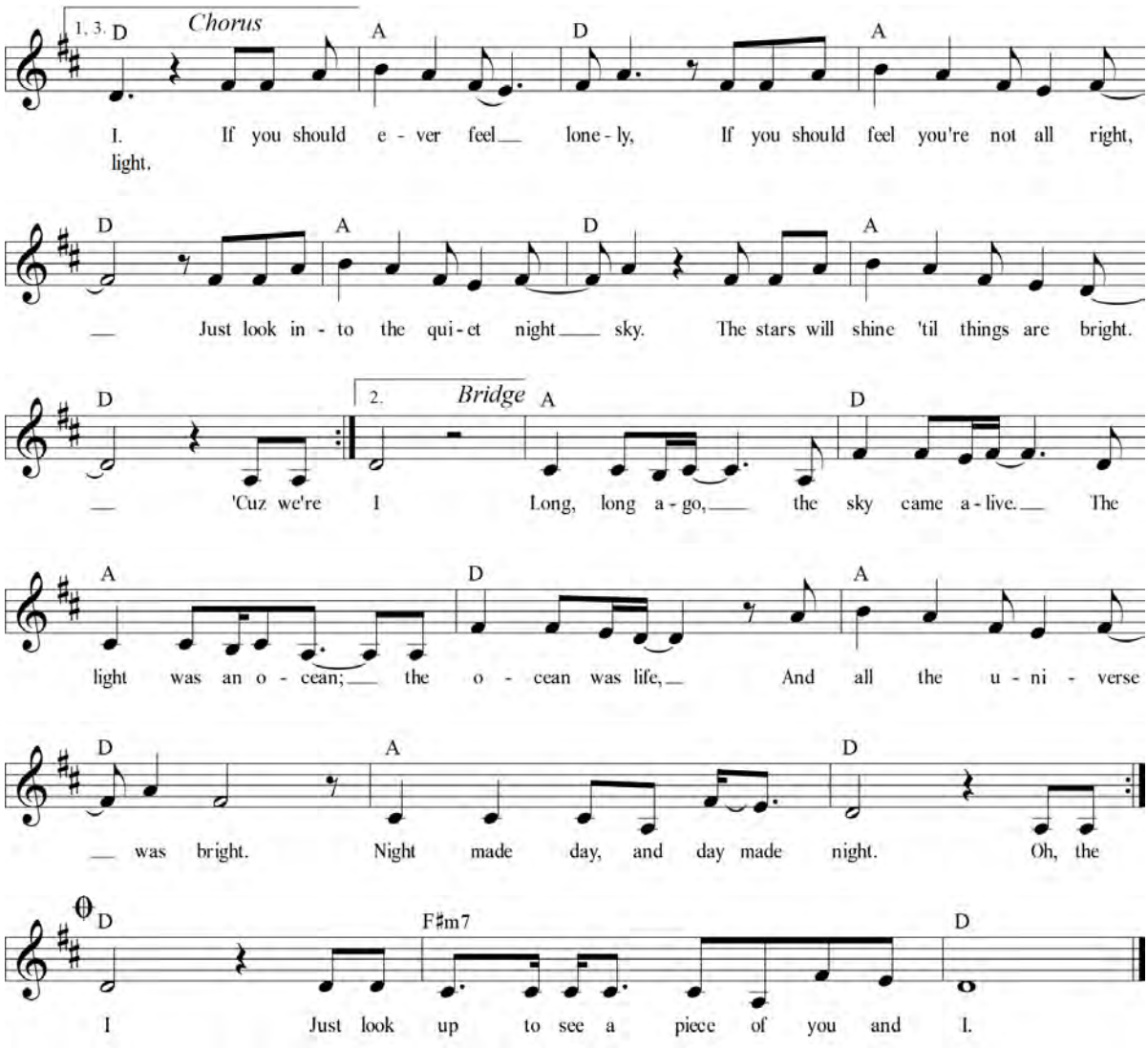
Words and music by Alina Celeste
© 2016 Alina Celeste

00:00 03:19

Alina writes: "The Griffith Park Observatory sits high above Los Angeles, a beautiful symbol of art and science. It's free to the public, given to the people of Los Angeles by Griffith J. Griffith. It has a planetarium that shows movies about space and the universe; a Tesla coil; a Foucault pendulum; and other exhibits on the stars, the sun, the moon, and our universe. It's one of my favorite places in all the world. I spent seven years in Los Angeles and celebrated more than one birthday overlooking the city at the observatory. I love the breathtaking views, the beautiful architecture, and the seven-dollar movies explaining the history of the universe and the big bang theory.

"Leaving any place you have loved is a process. About three months before I left on my next adventure, I went to the Observatory one last time with a good friend. We watched my favorite, slightly corny movie about the history of the universe, and after we looked out at the city I had called home for years. That night, while brushing my teeth, I began humming the chorus to 'Stardust.' By the next day I had finished it. It is my love song and my farewell to the life I had in Los Angeles, and a promise to the loved ones I left there that I'll be around."

Form: AChorus/ABridge/BChorus/ACoda


Verse
D
A
F♯m7
(A) Oh, we're all just a lit-tle piece of star-dust, We're all just a lit-tle piece of
(B) world will al-ways go on turn-ing, And life will of-ten be a
D
D
A
F♯m7
4th time to Coda
sky. And if we e-ver should be part-ed, I'll look up and see a piece of you and
fight. But stars will al-so go on burn-ing. Wher-ev-er there is dark there will be

1, 3. D
Chorus
A
D
A
I. If you should e - ver feel lone - ly, If you should feel you're not all right,
light.
D
A
D
A
Just look in - to the qui - et night sky. The stars will shine 'til things are bright.
D
2.
Bridge
A
D
'Cuz we're I Long, long a - go, the sky came a - live. The
A
D
A
light was an o - cean; the o - cean was life, And all the u - ni - verse
D
A
D
was bright. Night made day, and day made night. Oh, the
D
F♯m7
D
I Just look up to see a piece of you and I.

Verse A:
Oh, we're all just a little piece of stardust,
We're all just a little piece of sky.
And if we ever should be parted,
I'll look up and see a piece of you and I.

Chorus:
If you should ever feel lonely,
If you should feel you're not all right,
Just look into the quiet night sky.
The stars will shine 'til things are bright.

Repeat Verse A

Bridge:
Long, long ago, the sky came alive.
The light was an ocean; the ocean was life,
And all the universe was bright.
Night made day, and day made night.

Verse B:
Oh, the world will always go on turning,
And life will often be a fight.
But stars will also go on burning.
Wherever there is dark there will be light.

Chorus

Repeat Verse A

Coda:
Just look up to see a piece of you and I.

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The Children's Music Network

Let's Talk Tech

Adventures in YouTubing

Everyone Starts at Square One

by Alina Celeste

Stop reading if you've never heard or said the following phrases:

1. Nobody buys music anymore.
2. Social media is a necessary tool for promotion.
3. Giving your work away for free seems to be what is expected.
4. But how do you make money?

Sound familiar? How about this: YouTube is what all the kids you know are talking about, and you've heard that some people make money through it. You've also heard that it's the fastest growing children's entertainment (https://www.theguardian.com/technology/2015/nov/19/youtube-is-the-new-childrens-tv-heres-why-that-matters) network in the world. You'd like to give it a try, but are at a loss as to where to start.

I was there a little over a year ago. This is what I learned when I started down the rabbit hole.

How I Did My Homework

The first thing to do is check out the YouTube Creator Academy (https://www.youtube.com/user/creatoracademy). They have a wealth of information there for the taking, completely free. Use it!

After reading through all that YouTube offered, I spent several weeks watching YouTube children's channels. There is a rich array of children's programming, from the weird (https://youtu.be/MrsfFfLoXiA) to the expected (https://youtu.be/yCjJyiqpAuU) to the sublime (https://youtu.be/KxkIGXVwZTM). For example, fingerplays and educational songs for children are popular, and although there are several established leaders, like Katie Cutie (https://youtu.be/xwKX6m2tCR4) and Patty Shukla (https://youtu.be/VmcIP1Qh09A), there seems to be an endless supply (https://youtu.be/3xqqj9o7TgA). They also require little in the way of props or other supplemental equipment, so are an obvious first step for teaching artists. Other popular forms are tutorials (https://youtu.be/pqgCxgd3l2g) and crafts (https://youtu.be/GCwHiOAro7g). As I learned what's out there, I also

searched for any holes in the programming I thought I might be uniquely qualified to fill.

Luckily for me, my brother is a filmmaker and had a spare camera, so my next step was to experiment (https://www.youtube.com/watch?v=cQyLg-Qy-sk). The next time he was in town, I asked him to help me develop my overall look. Never one for props, I wanted a simple, clean style that was easily replicated, cheap, and portable. Spend some time on thinking about this yourself—it really helps to shape your brand and makes future decisions easier. It doesn't have to cost much; I just went through my closet to see what would work.

Some questions you can ask yourself:

> What is unique about my show?
> What do I most want to focus on?
> How do I present myself when performing live, and how can that be translated to an onscreen presence?

Green Screen (https://www.amazon.com/6x9-Chromakey-Backdrop-Background-Fancierstudio/dp/B001PCQTDO) and animation are understandably popular on YouTube; they are eye-catching and present endless opportunities for creators with an imagination (https://youtu.be/rFMdeVYEsIg). If you are thinking of starting your own channel, I highly recommend looking into them as options. They can also help to define your overall look. For example, you could use a green screen to set yourself in exotic or fantastic locales (https://youtu.be/nzHEC0COsAU), or partially animate your videos (https://youtu.be/0TgLtF3PMOc) to add more visual punch. I decided to keep things as simple as possible in the beginning. That's why I went with this light kit (https://www.amazon.com/dp/B003Y31FHC?ref_=ams_ad_dp_asin_1); at fifty bucks it seemed a risk worth taking.

Then we started filming.

Things I Learned Quickly

Make-up under lights is a whole new bag, and it's amazing how drastically you can change your appearance. Raggedy Ann was my most popular look in the beginning. I eventually went to a Sephora (http://www.sephora.com) cosmetics store near my house and asked for help—WORTH IT.

Framing can be tricky when you are including instruments. Playing the guitar complicated things on two fronts: the mix of my playing with my voice was difficult to get right and I couldn't fit the whole instrument (https://youtu.be/EO5P0PQerW4?list=PLA0ubI7G-dGkimbR1McXq2l433m73PXmN) within the frame. I wound up switching to the ukulele (https://youtu.be/UcgkRg5fGxg) so that I could have more close-ups.

Before

A camera gives you none of the energy or reactions of children. Initially I felt uncomfortable and awkward performing to a camera alone. I often went too silly, or not silly enough (I know, doesn't

seem possible). I did find that having someone in the room, like my brother, helped immensely, because I could direct my performance at him. Ideally, you should work with someone who not only finds you entertaining, but also shares a sensibility with you. It should also be someone who is able to give feedback without you having to continuously play back the video or play to imaginary friends whose laughter you can't time accurately.

After

Search terms revealed themselves to be invaluable. Since no one had ever heard of me, using search terms (https://www.google.com/trends) for particular songs increased the chances of a stranger finding me by looking for said song. Most of the popular ones are obvious: "Wheels on the Bus," "Old McDonald," etc. There are some surprising ones, however, like the ubiquitous Finger Family (https://youtu.be/YJyNoFkud6g) song. There are even video collections (https://youtu.be/HP-MbfHFUqs) of early childhood classics with a baffling number of views, sometimes more than one billion.

Things I Learned After a While

Even though a "sit and sing" was a popular YouTube genre, it didn't really work for me. I am an active performer, and couldn't get comfortable with just sitting there and singing at the camera. I also seemed to get fewer views for that kind of video; other people were doing it better. Paying attention to your number of views, subscribers, "likes," and other analytics can be really useful in this sense. YouTube tells you what is working in a very tangible way.

Regular video production is at once more punishing and more fun and easy than I could have imagined. A few of my strategies have changed significantly. For instance, since I uploaded my first video, I have become less reliant on the popularity of search terms when deciding what kind of video to make. With more experience and confidence, I find that my own instincts and judgment are often a better predictor of a video's potential popularity.

Another important lesson, and perhaps the most important, is to go where the viewers take you. On a whim, my brother and I decided to try a few book readings. I have often done musical books in my classes, and I had a few I knew well that would be easy to do. Much to our surprise, and my slight chagrin, my Storytime Collection videos (https://youtu.be/5hGTFcLY1bA?list=PLA0ubI7G-dGkjtZ8T_eyLDLqp2knT9V2T) have proved to be my most popular by far. After fifteen years as a musician, music teacher, and musical performer for children, it seems what people want to see me do the most is read books. Good thing I like to read!

My first few book videos were so popular that I began to ask for book requests. I now get around five a week and have a five-month waiting list. There have been some wonderful, unexpected discoveries among the requests, and I have gotten to know my viewers in a very real way. This, ultimately, is what makes YouTube so special: as you develop an audience, they interact with you. It's like a live show but on a grand scale. I've gotten to know families and kids, new songs and new stories, all because of the wonderful, magical experience of communicating with the people who watch

my videos. Hearing from them has brought a joy and fulfillment to my work that I never would have thought possible while reading a book or singing a song to a camera.

A Few Parting Thoughts

Create an uploading schedule and stick with it. Whether it be once a week, once a month, twice a month, or whatever you can handle, a regular schedule will keep you on task and keep your viewers watching.

Be sure to sometimes just do what you like or what feels right, even if the song or story seems obscure. If you're not enjoying yourself, you won't be able to keep that schedule up!

The money isn't what you'd think. Advertising money is made per view or per click, but it's pennies per thousand views. Just like in the "real" world, the top one percent of YouTubers (https://en.wikipedia.org/wiki/List_of_the_most_subscribed_users_on_YouTube) are making a killing, since they might have a million or more views on any given video. The rest of us might make a few dollars per month per video, but the longer you produce content, the more you will earn. A dollar a video doesn't sound like much—until you've got two hundred or more videos!

Talk to people! Other creators, your viewers, especially your future viewers! (Future viewers = anyone and everyone you meet on a daily basis, whether it be in line at the grocery store, standing in an elevator, or at a party.)

Happy creating!

Music In Bloom

Music and Sounds From Around the World

by Maureen Conlin

Music is in bloom as young children take a journey to explore music and sounds from around the world. They build bridges to other cultures and continents through songs, instruments, and musical activities.

Start the musical journey with a "hello song" using different languages from around the world, sung to the tune of "Skip to My Lou."

Hello, how are you? Hello how are you?
Hello how are you? How are you today?

Spanish:
Hola, ¿cómo está? Hola, ¿cómo está?
Hola, ¿cómo está? ¿Cómo está hoy?

French:
Bonjour, comment allez-vous? Bonjour, comment allez-vous?
Bonjour, comment allez-vous? Comment allez-vous aujourd'hui?

Chinese:
Nǐ hǎo! Nǐ hǎo ma? Nǐ hǎo! Nǐ hǎo ma?
Nǐ hǎo! Nǐ hǎo ma? Nǐ jīntiān hǎo ma?

Put a stamp in their musical passport as children explore the rhythms of Uganda. Drums and wooden xylophones are two of the most widespread and important instruments in African music. Rattles, shakers, bells, cymbals, rhythm sticks, and scrapers are also found in many regions. Provide young children with a variety of these percussion instruments to use for a common musical practice in African music, "call and response." Invite the children to explore the different sounds the instruments make. Next, organize all that sound by playing a simple rhythmic pattern, or "call," for the children to echo. Repeat, using several different rhythmic patterns. After the class is comfortable with the process, invite individual children to play a pattern on their instrument for the group to echo. Depending on the abilities of your class, consider introducing a "response" made from a favorite pattern. Go around the circle, giving every child a chance to play a "call," and answer with the "response" after each turn.

Provide each child with a drum and ask the children to imagine the animals living in the Ugandan jungle and the sounds they would make if they were walking across a drum. Share pictures of different animals, e.g. monkeys and zebras, and ask them to make the sound of that animal on their drum. Share the following verse leaving space for the children to create the sound the animal might make as s/he moves.

Jungle Groove
by Maureen Conlin
© 2016 Maureen Conlin

Cat walks quietly in the night, elephant stomping with his might.
Powerful leopard hunts in the trees, chimpanzee swings in the breeze.
As they walk and as they move, can you hear the jungle groove?
On the drum make the sound, jungle animals all around.
Snake slithers by in the grass, zebra he is moving fast.
Nile crocodile swimming in the sun; monkeys jumping, having fun.
As they walk and as they move, can you hear the jungle groove?

On to Australia we go, as we add another stamp to our musical passport. The main instruments include percussion sticks of eucalyptus, struck against each other, and the didgeridoo, a long trumpet used mainly to play a single tone drone. Children may use smaller pieces of PVC pipe as their rhythm sticks, and also create their own didgeridoo using longer pieces of PVC pipe. A length of 1.5" PVC pipe approximately two feet long works well. For adults, the PVC pipe should be five to six feet long. The length will determine the pitch of your didgeridoo (longer makes a lower tone). To make a mouthpiece, purchase a female-to-female 1.5" coupler piece and a 1.5" to 1" bushing (a small fitting, which acts as an end piece while reducing the opening). Place the coupling firmly onto the end of the pipe and fit the bushing into the coupling. You now have an assembled didgeridoo.

Invite the children to decorate their instruments using the painting technique called "dot painting" famous among Aboriginal people of Australia. There are many books about dot painting, and information (http://www.det.wa.edu.au/aboriginaleducation/apac/detcms/aboriginal-education/apac/lesson-plans/the-arts.en?cat-id=9192344) and images (http://www.nma.gov.au/collections/highlights/papunya-collection) can be easily found on the Internet. Children can use markers or paint dotters to create their own artwork on their didgeridoo. The instrument is played in a seated position. Children hold the end of didgeridoo with their feet and blow into the pipe keeping their lips loose. It may help to tell children to imitate the sound of a horse snorting, or mimic playing the tuba using "raspberry lips." Play recordings of didgeridoo music for children to play along with.

The continent of Asia is our next stop as we continue our exploration of the universal language of music. There we find the Chinese Pien Chung, a set of metal ceremonial bells of different sizes hung from a stand and struck with a special hammer. Create a Pien Chung for children to play by using everyday items from around the home. Materials might include old keys strung together, a spatula, a pan lid or pot, nuts, bolts, and washers. Position a dowel or cardboard tube between two chairs and tie the dowel ends to the backs of two chairs for stability. Use pipe cleaners or string to hang the items from the dowel. Two metal spoons are used to strike the Pien Chung. Have children explore the sounds of each item and select which sounds are higher or lower. Items being hung on the Pien Chung can be arranged according to size, shape,

color or sound.

Let the children take turns striking the Pien Chung with the metal spoons as they tap a steady beat or a rhythm using one or both hands. They can also tap to this verse:

Pien Chung Chant
by Maureen Conlin
© 2016 Maureen Conlin

I can play the Pien Chung (tap, tap, tap),
I can play the Pien Chung (tap, tap, tap).
High sounds, low sounds, (tap, tap, tap),
Loud sounds, soft sounds (tap, tap, tap).
I can play the Pien Chung (tap, tap, tap).

Ping, ping, clang (tap, tap, tap),
Ring, ring, chang (tap, tap, tap),
Clink, clink, plink (tap, tap, tap),
Clunk, clunk, jangle (tap, tap, tap),
Clank, clank, clack (tap, tap, tap), as we tap.

I can play the Pien Chung (tap, tap, tap),
When the moon is rising high (tap, tap, tap).
Stars are shining in the sky (tap, tap, tap).
Twinkling sounds I can hear (tap, tap, tap),
When it's quiet sleep is near (tap, tap, tap).

Then it's off on a tour through the continent of Europe, exploring the music of famous European composers. Listen and move to the "Chinese Dance (http://www.emp3z.ws/mp3/tchaikovsky-the-nutcracker-tea-chinese-dance.html)" from Peter Illyich Tchaikovsky's *Nutcracker Suite*, and dance with colorful scarves or streamers made from crepe paper.

Rhythm sticks and jingle bells are perfect play along instruments for "Pizzicato Polka (http://www.emp3z.ws/mp3/pizzicato-polka.html)" by the Austrian composers Johann Strauss II and Josef Strauss. Let the children choose bells or sticks, and as they listen to the recording, have them decide when bells should be played, when rhythm sticks are played, and when they are played together.

Skate around the floor using ice skates made from paper to "The Skater's Waltz (http://www.emp3z.ws/mp3/the-skaters-waltz.html)" by French pianist Emil Waldteufel. Then enjoy playing rhythm sticks to Italian composer Gioachino Rossini's "The William Tell Overture (http://www.classicsforkids.com/pastshows.asp?id=40)."

Now that passports are filled with musical stamps from around the world, it is time to return home. Invite children to "jazz it up" as they march along to Louis Armstrong's arrangement of "When the Saints Go Marching In (http://www.emp3z.ws/mp3/when-the-saints-go-marching-in.html)," celebrating music created here in the United States of America.

Before closing musical passports, sing "The Goodbye Song" using the melody of "Skip to My Lou."

Goodbye, goodbye to you! Goodbye, goodbye to you!

Goodbye, goodbye to you! Time to sing goodbye!

Continue singing, adding words for "goodbye" in different languages, e.g.:

Adios, goodbye to you! Adios, goodbye to you!
Adios, goodbye to you! Adios, goodbye!

Other options (http://www.wikihow.com/Say-Goodbye-in-Several-Different-Languages) include "arrivederci" (Italian), "zàijiàn" (Chinese), and "au revoir" (French).

Wishing you all a wonderful journey, a passport filled with stamps, and many bridges crossed through the universal language of music!

Music With Older Kids

Teaching Fourth and Fifth Grade Music

by Valerie Leonhart Smalkin

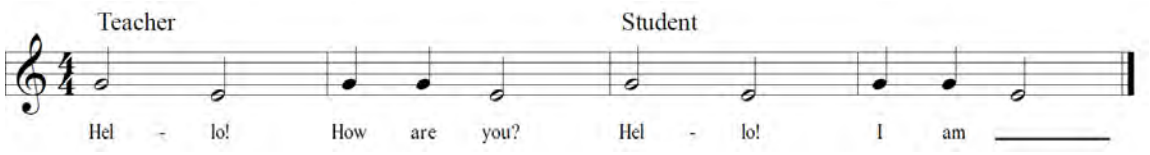
The first principle of teaching any kind of music is listening. And may I recommend at the outset W. A. Mathieu's *The Listening Book: Discovering Your Own Music* (http://www.shambhala.com/the-listening-book.html). Seriously, if that is the only thing you take away from this article, it is sufficient. Mathieu has so many brilliant things to say, particularly to those who think they cannot sing.

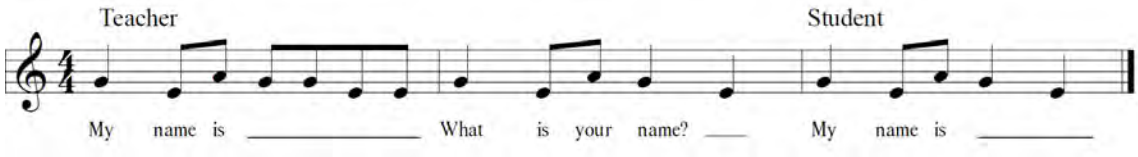
If you care to keep reading, I plan to offer some very practical tips for teaching fourth and fifth grade students. They're probably so practical that you already know them, but just in case you don't…dive in, please!

Planning, Planning, Planning

In teaching, as you surely know, or have discovered the hard way, planning is everything, even if you don't stick to the plan. It is your insurance against chaos. And here is what every good teaching plan should have:

I. Welcoming Activities

Your welcoming activity may be a song, ritual, or activity, but using the same activity every class helps the children make the transition from whatever they were doing—gym, recess, math, etc.—to your space and time. When I was teaching middle school, I asked the students to get their textbooks or instruments from the shelves before they took their seats. Then as each one passed me I would sing, "Hello! How are you?" Each student tried to sing back, "Hello! I am _____." As the year progressed they would fill in their answer with some very helpful information. Never hurts to know when a student is feeling poorly or terrific!

At the beginning of the academic year I would use this activity to help me learn the students' names and assess their ability to match pitches.



II. Warm-Ups

I always find it amazing that many experienced choir directors and teachers forget warm-ups, myself included! Warm-ups are ESSENTIAL. Not just vocal warm-ups, but those for physical and breath control as well. Here are a few of my favorites to use at the beginning of the academic year. You do not need to do them all. Mix them up!

Physical Warm-ups

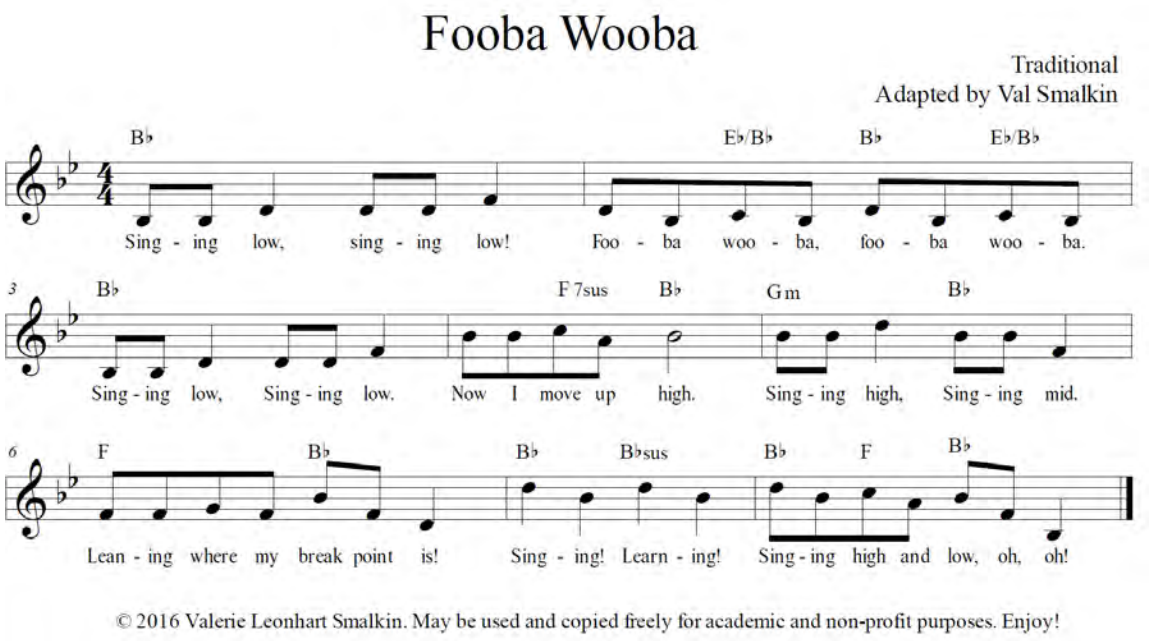
1. *Slow rolls*: Slow shoulder rolls forward and backward. Head rolls, right and left, chin down (not back—that can hurt the neck). Shoulders up and down.
2. *Tense and relax*: Shoulders, hands, knees, toes, faces. Remind students that relaxed muscles are needed for beautiful tones whether vocal or instrumental.
3. *Posture*: Lie on floor. Lift knees, feet on floor, and feel your straight spine. Stand up—try to keep your spine as straight as it was on the floor. Pretend you are hanging by a ribbon attached to the crown of your head.
4. *Face*: Make a happy face, sad face, angry face, and surprised face. The surprised face is the singer's face!
5. *Sit and relax*.

Breath Control Warm-ups

1. *Panting*: Bend over. Place your palms on your ribcage your with your thumbs in front and your fingers toward your back. Pant and feel your ribcage move—that's how a singer breathes.
2. *Deep Sips*: Pretend you have a straw in your mouth and take a deep, long sip of air. Blow the air out slowly through pursed lips or while making an "s" sound.
3. *Diaphragm*: Put your hand on your abdomen. Blow out all your air. Relax and feel your abdomen move as the air comes back in without your even trying to breathe.

Vocal Warm-ups

1. *Siren:* Explore making a siren sound by starting low then going higher. Continue going up and down on a variety of vowels sounds, e.g., ay, ee, ah, oh, and oo. Add a consonant before the vowel sounds, e.g., nay, nee, nah, no, noo, etc.
2. *High/Low:* Make animal sounds switching from low to high register on each syllable, e.g., hee-haw, coo-coo, yip-yip, me-ow.
3. *Fun Song:* Sing "Apples and Bananas (http://www.songsforteaching.com/folk/applesandbananas.php)" with different vowel sounds or try the following song:



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This version of "Fooba Wooba" takes me off on a slight detour on the subject of finding your head voice. My absolutely all-time favorite exercise is to have the students place their fingers (palm side toward their bodies) lightly on the front of their necks. Then I have them say my name in a low voice and repeat it in a funny, mousey voice, even asking them to make fun of me as they do it. Quite a bit of hilarity is sure to follow, but once you have them going from low to high in quick succession stop and ask them what they feel under their fingers. Some will not get it right away, but most will say that they felt their throat going in and out, or up and down. Then you can explain that is their Adam's apple moving from their talking voice position (down) to their singing position (up). This is always a fun discovery for students, and even when they have done it many times before, they are game to do it again.

Now to get back on track:

III. The Heart of the Lesson

I'll not say much here, because only *you* know what song, anthem, or instrumental piece you have to teach. But I will delve into techniques for teaching lyrics, melodies, and rhythms in future articles.

IV. Closing

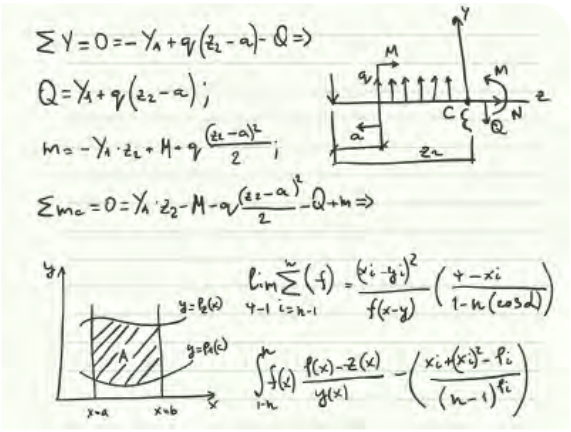
Just like the opening exercise, a ritual or consistent ending is extremely useful. Save five minutes for putting books and instruments away, review what has been learned, take care of business, and send your students on their way with a smile! Maybe include a farewell song. Do you have one to share? Send it to me at Val@SillyGooseAndVal.com!

Pro Song

Advanced Zippering

A Mathematical Exploration of the Zipper Song Form

by Monty Harper



Anybody in children's music likely knows a few zipper songs. "Old McDonald" is a prime example. A zipper song's verses usually differ by only a few words that get "zipped" in each time. The zipper song structure wields incredible built-in powers of listener engagement. You can't go wrong with a zipper song at a get-together or sing-along!

So how do you write a great zipper song?

Zipper Songs Are Built on Mathematical Functions

A zipper song's verses follow a set pattern, with one key word that changes from verse to verse. Usually one or more other words change as well in response to the changing key word. Delight comes in hearing the result when you plug in a new key word, whether it's predictable, surprising, or both.

The engine driving a zipper song is like a mathematical function. A function is a rule that generates one response (or *output*) for each example (or *input*) pulled from a given category (or *domain*). Typically we label the input "X," the function "f," and the output "f(X)" (pronounced "eff of ex").

By specifying a domain—e.g., types of farm animals—and a function on that domain, we can write all the possible verses to "Old McDonald" using a single "model verse": If X is a type of farm animal, let f(X) be the word for the sound X makes. Then our model verse is:

> Old McDonald had a farm, E-I-E-I-O
> And on that farm he had a X, E-I-E-I-O
> With a f(X) f(X) here, a f(X) f(X) there
> Here a f(X), there a f(X), everywhere a f(X) f(X)
> Old McDonald had a farm, E-I-E-I-O

To generate a particular verse, replace the "X" with a type of farm animal and replace every "f(X)" with the sound that animal makes. Try generating three verses of "Old McDonald" using the model verse above and the following table:

	X	f(X)
Verse 1:	Cow	Moo
Verse 2:	Pig	Oink
Verse 3:	Duck	Quack

See if you can identify another zipper song from its domain and function: "If X is something or someone you would find on a bus, let f(X) be a defining sound and/or motion X makes."

Engaging the Listener

The domain and function at the heart of any zipper song provide a conceptual hook. This is what makes the song engaging. The listener will interact 1) by trying to deduce the domain of the function (so these are farm animals we're talking about!); 2) by anticipating possible inputs (will there be a turkey?); 3) by anticipating the output your function will generate from a given input (what sound will the turkey make?); and 4) by anticipating and enjoying how each output interacts with the rest of the verse (gobble gobble here, gobble gobble there, here a gobble, there a gobble—oh, yeah!).

In a live performance you might ask audience members to provide the input X for each verse. This heightens interest even further as the singer responds spontaneously to whatever the audience has provided!

The Verse Is the Chorus

Did you notice that the "Old McDonald" verse starts and ends with the song's title? You're far more likely to see this happen in a chorus. Many zipper songs include only verses, so the verse must pull double duty. In addition to the changing material, your zipper verse may include the song title, the hook, some rhyme and/or repetition, and some rhythmic contrast to keep things interesting. Can you find all these elements in the "Old McDonald" verse?

Zippy Endings

Some zipper songs end naturally. After verses for spring, summer, and fall, a verse for winter is your obvious ending. But what if your domain is wide open, like things you might find on a bus? How do you end the song? Here are a few suggestions:

- End with your favorite, most profound, or most hilarious verse.
- Repeat the first verse as your ending verse.
- Repeat the last line of the last verse, or alter its rhythm so that it feels like an ending.
- End by repeating the key line from every previous verse. Susan Salidor's song "I've Got Peace in My Fingers (https://www.youtube.com/watch?v=5UhXG2Sk1l8)" ends this way.
- End with a modified verse—or a whole new melodic section—that doesn't use the X/f(X) pattern but instead summarizes the theme of the song. My own "Howdy Song (https://montyharper.bandcamp.com/track/howdy-song)" ends this way; so does Patricia Shih's "The Color Song (https://www.youtube.com/watch?v=jo-VRNRkJkg)."

When to Bridge a Zipper

Wiley Rankin and I wrote a zipper song called "Listening Is a Two-Way Street": If X is an action that can be shared between two people, let f(X) be X in verb form. Our model verse:

> X is a two-way, two-way street
> It takes two directions to be complete
> I'll f(X) you, you'll f(X) me
> X is a two-way street

Our verses are:

X	f(X)
listening	listen to
sharing	share with
friendship	be friends with
giving	give to

The function we used here is the "identity function"—what you get out is basically what you put in (allowing for grammar). Because the verse is short and the function doesn't generate new or surprising ideas, listening to four verses in a row could get tedious.

Thus we decided to add contrast with a bridge, brilliantly constructed by Wiley:

> Sharing, Caring
> Loving, Living
> Laughing, Hoping
> Helping, Giving

Where six additional verses would definitely become tedious, this bridge merely suggests six additional verses by listing possible input words from our domain. What a simple, elegant way to expand the scope of the song!

Multiple Functions

Sometimes a model verse may require multiple functions. Susan Salidor's "I've Got Peace in My Fingers (https://www.youtube.com/watch?v=5UhXG2Sk1l8)" can be formulated using two functions: If X is a tool for positive interaction with others, let f(X) be the place in your body where X resides and let g(X) be a way of sharing X. Then the model verse is:

> I've got X, X, X in my f(X)
> Watch what I can do!
> I've got X, X, X in my f(X)
> I'm gonna g(X) you!

The verses are:

X	f(X)	g(X)
Peace	Fingers	Shake hands with
Words	Head	Talk things over with
Love	Heart	Give some to

The Constant Function

A constant function gives you the same answer every time, no matter what you put in, and can be used to generate a unique type of zipper song. "Six (http://www.troutmusic.com/for-educators/lesson-plans/six-from-trout-fishing-in-america-lesson-plans)" by Trout Fishing in America is a prime example. Each verse asks a question, and the refrain that follows is always "I believe the answer is six."

Using the language of mathematics, if X is a question whose answer is six, then define f(X) as "six" (no matter what X is). Then the model verse is just two lines and looks like this:

> X?
> I believe the answer is f(X)!

Why use a function at all here? Couldn't we just write the model verse like this?

> [Put a question here]?
> I believe the answer is six!

Of course! Using the function just helps show the song's underlying structure. Perhaps you wouldn't have thought of this song as a zipper otherwise. Turning that thought around, exploring different types of functions might help us create unique and interesting new zipper songs.

"Six" is also a rare example of a zipper song with a chorus. The verses are short and numerous, so the chorus, inserted twice, provides some needed contrast.

A Zipper With Depth

Patricia Shih's "The Color Song (https://www.youtube.com/watch?v=jo-VRNRkJkg)" can be formulated with three functions:

If X is a color used to describe people, let f(X) be a list of things that actually are the color X, let g(X) be a negative emotional thing represented by X, and let h(X) be a positive I associate with you, inspired by X. The model verse is:

> Why do they call you X man? You're not X at all
> X is the color of the
> f(X) and
> g(X)
> Yes, X is the color of all these things
> But people are not the same
> h(X) whenever I say your name-O

The first two verses are:

X	f(X)	g(X)	h(X)
yellow	the morning sun and dandelions and chicken soup and legal pads	fearful minds	You remind me of the golden rule
red	climbing rose and traffic lights and tomatoes and chicken pox and bloody nose	angry words	I can see the rosy future

Even if we don’t sing along on first listen, the zipper aspect of this song still engages listeners of any age with a complex exploration of a difficult social topic. Now that’s advanced zippering!

Write Your Own Zipper Song

Start your own zipper song with a compelling domain and function, and then make a table to evaluate potential verses. This method allows you to tweak efficiently until you’ve built a solid foundation. Ideally your function will yield outputs that are predictable and carry consequence.

Suppose your domain is “things I might take to the beach.” F(X) could be the color of X. But who can guess the color of a bucket? And what does it matter? A better f(X) might be “why I’m taking X.”

Once you’ve filled a table with strong ideas, construct your model verse. Leave room for your longest X and f(X) phrases. Don’t forget to make your verse as singable as a chorus. Add an ending or bridge as needed. Have fun, and let me know what you come up with!

President's Message

Lending Your Voice to the Work of Change

By Liz Benjamin

My hero, Pete Seeger—what can I say? He believed that the more we get together and sing about what we believe and hope and work for, the stronger and more determined we would be. Pete was an active member of the Children's Music Network for many years, and we have named our conference scholarship fund in his honor.

Pete began leading others in song at age eight and started singing protest music at age twelve. He thought of the arts not just as music, but also as painting, dancing, food preparation, and, in a sense, sports also. He saw the arts as something that might save the human race. And the time to get involved in the arts is when you're young. He always believed that children are ready and able to lend their voices and their hearts to the work of change. Seeing him singing with groups of children on the sloop *Clearwater* on the Hudson River was both a joyful and a stirring experience.

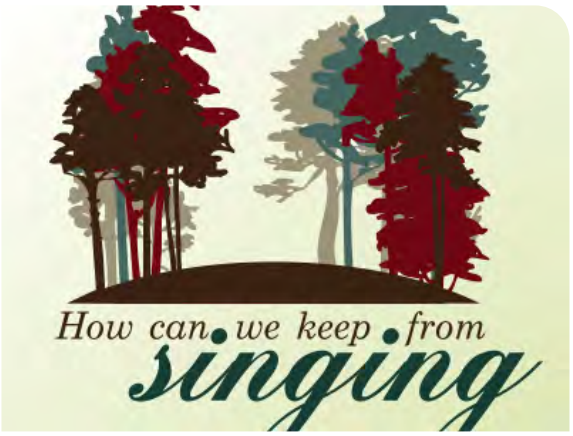
Children write songs about what they worry about and what they love and what makes them laugh. They sing important and silly songs, written by adults who love and respect children. When they sing together, and with adults, they are expressing their heartfelt caring, their hopes, and their dreams.

You don't need to have a "good" voice. Instead, you need to have a good heart and a loud and brave enough voice to sing and speak for what you care about, what will really make a difference, even in just one little corner of the world at a time, for one seemingly little issue at a time. It all makes a big difference. Pete sang, wrote, and spoke all his life, and we can, too. On his banjo, around the front of it, are written the words, "This machine surrounds hate and forces it to surrender." "Find the right songs," he said, "and sing them over and over, and there will be hope for the world."

These are hard and difficult times, and we need each other as much as we ever have. I really look forward to laughing and sharing with you and being inspired by you, both online and in the fall in Los Gatos. It has been an honor to serve as the president of the Children's Music Network.

How Can We Keep From Singing

The CMN 2016 Annual International Conference

By Liz Hannan

Indulge your senses with the sights and sounds of California redwoods and amazing music as you sing, dance, and frolic in the magical energy of CMN's annual three-day conference. This year the conference will be held at the Presentation Center (http://www.presentationcenter.org) of Los Gatos in the foothills of the Santa Cruz Mountains. Nourish your heart at the banquet of singing, networking, professional development, and informal learning for all ages as we honor the positive power of music in children's lives.

This year's conference lineup features sixteen full-length workshops, presentations, and song swaps. Listen to a panel discussion on crowdfunding and how it can help finance your own dream project. Learn to play the ukulele, or try ventriloquism. Explore Band-in-a-Box software or join the "concert-conversation" about how to embrace and make music with children with special needs. Do you ever wish you could travel the world sharing music? Learn how one member did just that. With so much variety, you are sure to find plenty to fill your dance card. Check out the full conference schedule (http://childrensmusic.org/conference/2016/2016%20General%20Conference%20Schedule.pdf) and workshop descriptions (http://childrensmusic.org/conference/2016/2016%20Workshop%20Descriptions.pdf).

Mentoring sessions organized by Bruce O'Brien will provide an opportunity to glean advice, encouragement, and professional development from friendly veterans in the business of music. These peer-to-peer mentoring sessions provide participants with a quick leg-up regarding career questions. Mentors sign on ahead of time; mentees sign up for sessions upon arrival.

Professional daycare services will be available to assist parents who want to attend the conference. Nearby attractions include Santa Cruz Beach Boardwalk, Henry Cowell and Big Basin Redwoods State Parks, Natural Bridges State Beach and Monarch Butterfly Natural Preserve, Carmel-by-the-Sea, and Big Sur. This makes for a very family-friendly weekend.

We are pleased to announce that the Magic Penny Award recipient for 2016 is José-Luis Orozco (https://joseluisorozco.com). This lifetime achievement award honors those who have dedicated their lives to empowering children

through music, and José-Luis has dedicated his life to bringing Spanish and English children's songs to children all over the world. In addition to being a performer, José-Luis is also a bilingual educator, songwriter, author, and recording artist who has created music, books, and videos for children in both Spanish and English.

We are also very excited to welcome Melanie DeMore (http://www.melaniedemore.com) as our Keynote presenter on Saturday morning. Ms. DeMore is a singer/songwriter, composer, conductor, and vocal activist who believes in the power of voices raised together. She has a career spanning thirty years dedicated to teaching, lecturing, mentoring, conducting, directing, and inspiring children and adults about the power of song as social and political change. She is also one of the outstanding vocal artists dedicated to preserving the traditional Gullah art of "stick pounding," and was featured in *Stick and Pound* (http://www.snagfilms.com/films/title/stick_and_pound), a documentary showcasing the tradition.

Get ready for the silent auction, and support your fellow musicians at the conference attendees' sales area. Bring a song to share during the round-robin, a highlight of both Friday and Saturday evenings. Magical and heartwarming memories will be made as we share meals together, and raise our voices in song circles and late night jamming.

Join Us! Information about our upcoming conference can be found on the CMN website (http://www.cmnonline.org/conference). Register today! See you soon.

Faces to Know

Conference Committees

Far before the first attendee arrives or the first song is sung, planning for the conference begins. There are countless decisions to be made and details to attend to.

Here are some of this conference's go-to people—with our heartfelt thanks!

Liz Hannan / Conference Co-Chair

Kathleen Rushing / Conference Co-Chair

Jane Arsham / Registration

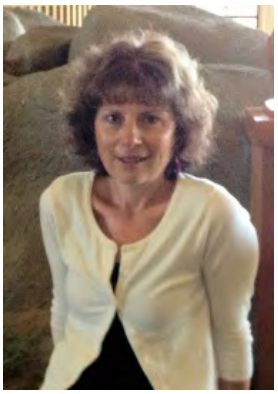
Mara Beckerman / Workshop Co-Chair

Pam Donkin / Workshop Co-Chair

Kayte Deioma / Photography

Val Smalkin / Photography

Dale Boland / Sales Table



Nanci Schneidinger /
Silent Auction

Bruce O'Brien /
Mentor Sessions

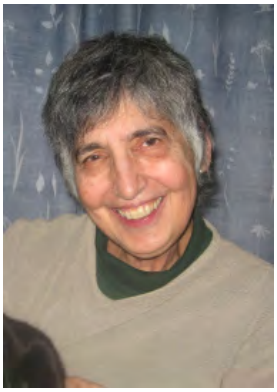
Mara Sapon-Shevin /
Newcomer' Circle

Carol Passovoy /
Regional Rep

2015-2016 CMN Board of Directors

A Photo Essay

Ellen Allard
Worchster, MA



Liz Benjamin, (outgoing)
Adamant, VT

Katherine Dines
Denver, CO

Lisa Heintz
Lewis Center, OH

Diana Kane
Randolph, MA

David Heitler-Klevans
Cheltenham, PA

Susan Salidor
Chicago, IL

Tim Seston
Concord, MA

Kim Wallach
Keene, NH

Andy Zamenes
Redwood City, CA

Spotlight on Outgoing Board Member

Liz Benjamin

Liz Benjamin and her daughter, Sarah

Name: Liz Benjamin

Hometown and Region: Adamant, Vermont, New England region, for the past two years. Before that I lived in Ottawa, Ontario, Canada for twenty-seven years and did not have the joy of participating in a region.

CMN member since: 1986 or so

Joined CMN's Board of Directors (BOD): 2010

What you like most about CMN:
Its values: peace, justice, environmental protection, diversity, caring, and fun (!) through music with children.

Why should people serve on the BOD?
To keep CMN strong and growing, with new initiatives and ideas—plus board members get to know each other and work together in remarkable ways, which is good for them as well as for CMN.

A favorite CMN memory:
Every time I experience children's participation in our conferences, I am blown away with joy and a sense of meaning.

Favorite conference:
I really like being on Cape Cod, near the ocean. But, location aside, all our conferences have been amazing—the round-robins, the Magic Penny award, all the fun and ideas and music!

Final thoughts?
Although I am stepping down from the Board, I will continue to volunteer for CMN, and I hope many others of you will also volunteer when I or someone else asks you to do so.

New Sounds

Compiled by Barbara Rice

Note: These descriptions of new releases are sent in by the CMN members mentioned, but they may have been edited by Pass It On! *staff for style, consistency, or length. The materials have not been reviewed. In addition to the sources listed, many recordings are available at local independent children's book and record stores.*

John Cullimore / Chibi Kodama
Stardust

Stardust went worldwide on May 27. It is Chibi Kodama's third album, and it explores a wide range of thoughts, insecurities, and struggles that each and every one of us wrestles with daily, coming, in the end, to triumphant conclusion and purpose. The album was written and inspired by the struggles of the Cullimore family after dad (John) had a surgery that went kind of wrong in recovery. To be frank, *Stardust* is about being honest with ourselves and overcoming the tendency we all have to just float along and not live to the fullest. Chibi Kodama, in their big, loud, family way, continues to explore energetic, all-ages indie rock. Full of thick guitars, big beats, synths, and catchy hooks, it's sure to have the whole family singing along. Featuring the voices of John, Yvonne, and their three oldest daughters, *Stardust* is a great fit for families who love hard rock but want something encouraging for the whole family to enjoy together. For more about this, as well as other albums, head over to www.chibikodamamusic.com (http://www.chibikodamamusic.com).

John Cullimore / Chibi Kodama
Dragons EP

Also released in May was *Stardust*'s slightly louder sibling, *Dragons*. After writing and completing *Stardust*, the Chibi Kodama crew went on an adventure to KindieComm in Philadelphia. The experience was beyond encouraging for them all, and John got inspired to write once again. Jumping from the themes of one specific song from *Stardust*, *Dragons* is a seven-song rock opera wandering through the internal struggle of how we hold ourselves back and keep ourselves from adding our beauty to those around us. *Dragons* is an encouraging story of self-discovery, as well as realizing that we all are needed to make this world work. Written, recorded, and completed in just two and a half weeks, *Dragons* was a whirlwind in coming to life. The whole family worked hard every night after dad got off work to record their parts and get it done. A cohesive, hard-rocking bit of all-ages indie rock that will also serve as a nonstop performance piece during concerts. For more info on this and other albums, visit www.chibikodamamusic.com

(http://www.chibikodamamusic.com).

David & Jenny Heitler-Klevans / Two of a Kind
We're All In This Together

After celebrating twenty-five years of performing and recording for kids and families, David and Jenny Heitler-Klevans of Two of a Kind are back with their *ninth CD! We're All in This Together* focuses on working together to solve big problems and have fun. The theme of working together is explored through a variety of topics, including caring about the environment. The CD is mostly original songs, along with one by CMNers Stuart Stotts and Tom Pease, a story from Kenya, and a parody of a Beatles song ("Kelp!"). The album has already won a 2016 Creative Child CD of the Year Award and is getting rave reviews.

Two of a Kind was joined in the studio by a kids' chorus of students from Cheltenham Elementary and Abington Friends School, many additional musicians, and David and Jenny's twin sons Ari and Jason!

The album can be purchased at Two of a Kind's website, www.twoofakind.com (http://www.twoofakind.com). Individual song downloads, instrumental (karaoke) tracks, sheet music, and even a songbook for the whole CD can be found on the Songs for Teaching (http://www.songsforteaching.com/store/were-all-in-this-together-music-cd-pr-60182.html) website.

John Keenan & Jo-Anne Wilson-Keenan / Bay Song
Spaceship Earth: Caring for Our Planet

From their home in Massachusetts, John and Jo-Anne hear the wind and waves of Cape Cod Bay. So they call their musical group Bay Song. After writing a nature curriculum that is used in over twenty-five summer programs, they began writing and recording environmental songs. Their new album portrays Earth as a spaceship that needs our care. Geared toward school-age children, the well-crafted songs are strong on content. Some cover familiar territory, such as habitats and recycling. Others branch into less charted waters, such as biodiversity, watersheds, the web of life, and the importance of the oceans. The album includes tributes to environmental heroes Rachel Carson and Pete Seeger.

Other Cape Cod performers on the album include singers Anna McEntee, Arianna Santamaria, Shannon Hart, and pianist Jack Hart.

Available on CD Baby, iTunes, Google Play, and Amazon. The website keenanliteracy.com (http://keenanliteracy.com) offers a download of the *Spaceship Earth Songbook*.

Jim Thorne
To Follow Apollo

Audience-tested songs used in science presentations at local elementary schools! Here are the adventures of Tommy and Laura, two young space explorers that follow in the footsteps of the bold Apollo moon program and go on to visit many other interesting places in space. These seven original songs have been used to inspire young thinkers with the science and history of human and robotic space exploration. Written and performed by a real space scientist and singer/songwriter, Dr. Jim Thorne, these songs send an optimistic

message about the future of space flight for all humankind. Follow the adventures of Tommy and Laura into space as they learn to explore the solar system, follow in the footsteps of the bold Apollo astronauts, and go beyond to the stars!

Available at CD Baby.

Dave Kinnoin / Grin Brigade
Crazy With Happiness

Crazy With Happiness by Grin Brigade literally pushes the limit of how much can be contained on a single CD. It is filled to the brim with thirteen musical styles: Beatlesque, Broadway, country, dance, folk, funk, jazz, jug band, lullaby, marching band, pop, rock, and vaudeville. Grin Brigade is a team of five songwriters, twenty-four singers (seventeen singing lead), thirteen musicians, and six producers in the United States and United Kingdom. Ten new songs were written, for a total of twenty-six, and it all became *Crazy With Happiness*, the 2016 Song Wizard Records release.

Members of Grin Brigade come from all over the musical map and include a hit country songwriter, the lead singer for a famous rock band, an R&B and pop luminary, up-and-comer singer-songwriter-producer Oliver Kinnoin, and our own Dave Kinnoin. *Crazy With Happiness* has songs to make you happy, songs to make you think, songs to make you feel, and songs to make you laugh. So dive in, discover your favorites and, most of all, have fun!

Available from CDBaby, iTunes, and in stores nationwide.

Patricia Shih
Appleseeds

Multiple national award–winning singer-songwriter Patricia Shih has released her ninth CD (her fourth for adults), a tribute to one of her role models, Pete Seeger. For lovers of folk music and Pete, the collection contains twelve of his best-loved original classics along with some lesser-known gems and songs written by others that he made famous. The thirteenth song is one Patricia wrote and that Pete liked enough to sing in concert several times: twice with Patricia and once with the Disabled in Action Singers at Lincoln Center, where the crowd of 6,000 gave it a standing ovation.

The CD also marks the debut of her husband and accompanist Stephen Fricker's lead and harmony vocals, along with his playing on many instruments.

Available at www.patriciashih.com (http://www.patriciashih.com).

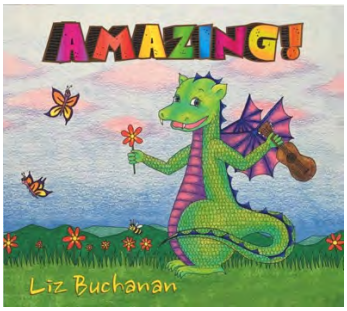
Kathy Reid-Naiman
Welcome Summer

Kathy Reid-Naiman's *Welcome Summer* is a happy-go-lucky romp through a fragrant meadow where everything is fresh and exciting and fun. Her songs are simple and evocative in the most wonderful ways, full of bright, whimsical, adventurous colors and sounds and stories. *Sing the Cold Winter Away* and *When It's Autumn* celebrated winter and autumn, and now we sing about birds, bees, butterflies, campfires, and starry skies! Kathy's clear, sweet voice is pitch and storytelling perfect. Her articulation is pristine without interrupting the

natural, conversational flow. The musicianship, which includes that of Kathy's husband and recording artist Arnie Naiman, is stellar. Producer, arranger, and multi-instrumentalist Ken Whiteley once again helps Kathy create a masterpiece that will delight young children and the rest of us.

Available at CD Baby and Merriweather Records (http://www.merriweather.ca/welcome-summer.html).

Liz Buchanan
Amazing!



It's *Amazing!* Liz Buchanan's fourth album delivers fun songs about stories, science, and nature, and celebrates creativity and imagination. Liz wrote many of the songs with children in pre-K through first grade, such as "No Fire, Dragon!" and a terrific rocker about T-rex. Following up on Liz's earlier songs about folktales, this CD includes a musical retelling of the Tortoise and the Hare, a song that also helps kids learn about musical tempo. Songs such as "Amazing," "Imagination," and "Just a Little Seed" provide a celebration of children's potential and grit. This is a great album for listening, singing, and dancing, and can also accompany classroom lesson plans and library story hours.

Cover artwork is by Molly Knobloch (Liz's daughter) and graphic design by Mel Green.

Liz Buchanan is an award-winning singer-songwriter and music teacher in the Boston area. She writes a music and literacy blog at her web page, www.antelopedance.com (http://www.antelopedance.com).

This CD is available for sale at her site, CDBaby, or Songs for Teaching.

Kevin Kopp
Water We Singing About?

Water We Singing About? is an album of fourteen water education songs for educators, children, and families! The album is designed for use with twenty activities from the Project WET Curriculum and Activity Guide 2.0 and includes a listing of the activity or activities that go with each song. The Project WET Foundation is excited about this venture!

Kevin Kopp has been performing music about the environment "In a Natural Key" for over twenty years. In 2003, Kevin received the Outstanding Environmental Educator Award from the Alliance for New Jersey Environmental Education. Kevin founded Environmental Education Youth Services, Inc., an environmental education consulting service, in 2003 and is the State Coordinator of New Jersey Project WET. His consulting practice allows him to utilize his talents as an educator, naturalist, curriculum writer, and performer with people of all ages.

Available from CD Baby.

Dave Kinnoin / Dave Kinnoin and Ken Frawley
Signed Phonics

Dave Kinnoin wrote, produced (with John Hoke), and sang twenty original songs for the *Signed Phonics* book and CD package. It features twenty-three phonics lessons that combine American Sign Language (ASL) and fun songs to support the memorization and recall of the most-used phonics rules for

decoding words and supporting reading readiness. *Signed Phonics* requires no musical, singing, or signing experience. The package provides parents, teachers, preschool professionals, and caregivers with everything needed to succeed, including clear photographs for each sign, easy-to-follow teaching instructions, insights and tips, and a CD recording of every song—plus FREE ONLINE VIDEO instruction and demonstrations for each song and sign and FREE DOWNLOADS for a wide variety of support materials.

Signed Phonics lessons are a step-by-step process beginning with ABC sight recognition, first letter sounds, single sound consonants, long and short vowels, rhymes, rhyming, and simple consonant-vowel-consonant (CVC) words. From there lessons grow phonemic awareness to the tricky letter Y, silent E, hard and soft C, G, and S, as well as an all-sound letter sound rap. These lessons are ideal for preschoolers, early elementary age children, English as a second language learners, and as a review for older elementary, middle school, and high school students. Unleash the power of songs and ASL to support learning with this wonderful program.

Available at www.4parentsandteachers.com (http://www.4parentsandteachers.com).

Fern Carver Michonski
Bone-Diggy Boo!

Fern Carver Michonski of FernsMusicForKids.com (http://fernsmusicforkids.com) has just released her newest single, "Bone-Diggy Boo!" with music and vocals by Fern and lyrics by colleague Cheryl Elizabeth Waddell. A haunting musical arrangement accented by spine-tickling special effects sets the tone for a little boy's Halloween encounter with himself. Based on a true story, a would-be trick-or-treater gets dressed up in his costume and hurries down the hall to take a peek at himself in the mirror. When he sees a skeleton staring back at him, he is frightened out of his wits until, assured by his mom and dad, he takes off his mask and sees it is himself looking back. He laughs aloud, dons his mask, and

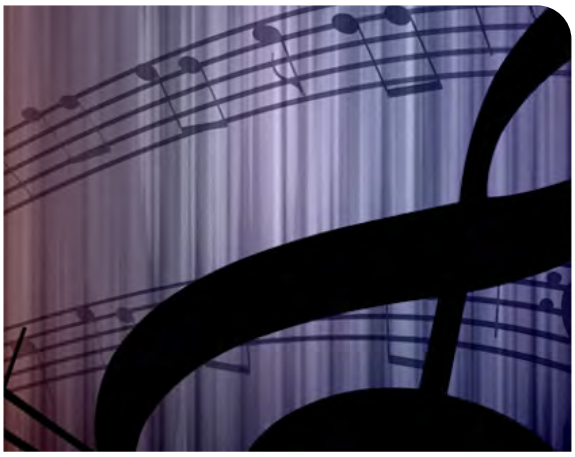
> "With a rattle, skedaddle,
> A how do you do?
> With a Bone-diggy, Bone-diggy,
> Bone-diggy BOO!"

he heads out the door to trick-or-treat, a self-assured skeleton giving friends quite a fright of their own. "Bone-Diggy Boo!" provides children with a balance of fun and frights as well as a sense of assurance as they anticipate and celebrate Halloween.

Available for download on CD Baby or iTunes.

About *Pass It On!*

Pass It On! has scores of songs to sing: all are for children, some are by children; some are serious, others lighthearted. It offers in-depth interviews with performers, teachers, musicians, and storytellers—who have included children's music legends such as Ella Jenkins, Jean Ritchie, Pete Seeger, and Raffi—and columns, news, and information about using music in the classroom, the roots, history, and growth of children's music, and much more.



CMN members receive access to all issues of *Pass It On!* **Join Now**

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How to Submit Something to *Pass It On!*

Articles
Pass It On! always needs stories from members about what they're doing and how they're doing it. If you are a CMN member, you are invited to share your story. After all, that's the whole point of CMN.

Songs
Most of the songs published in *Pass It On!* are contributed by CMN members, and we welcome songs written by people from various parts of the continent or the world. Please share your works with us.

New Sounds
Children's Music Network members, please send a description of your new releases within the last year to be included on the New Sounds page.

Interested? Read our guidelines for submission to *Pass It On!*

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Guidelines for Submission

Articles in this journal do not necessarily represent the views of the Children's Music Network, nor do the advertisements imply endorsement. Members are invited to send songs and articles for publication directly to the appropriate editors, but we cannot guarantee publication. It is helpful if you let an editor know in advance that you plan to submit an article.

Copyright ownership remains with the author, photographer, or other producer. Upon acceptance, you will be asked to sign a permission to publish form.

Articles
Pass It On! always needs stories from members about what they're doing and how they're doing it. If you are a CMN member, you are invited to share your story. After all, that's the whole point of CMN. We ask that all articles:

- address topics of interest to CMN members
- in some way relate to CMN's mission
- be clear, concise, and reasonably well written.

Articles should not promote a particular person, performing group, or product. Please tell us if your article has been submitted for publication elsewhere, or if it is a reprint. We welcome photos, which will be published as space permits.

Send articles, lesson plans, photographs and their captions, to the *PIO!* Editor. Submission via e-mail or disk is preferred.

Songs
Most of the songs published in *Pass It On!* are contributed by CMN members, and we welcome songs written by people from various parts of the continent or the world. Please share your works with us. In every issue we try to include:

- a seasonal song
- a song representative of cultural diversity
- a song on a topic that is in some way representative of CMN's mission

Songs should be submitted using Finale or in a lead sheet format. It is the responsibility of the submitter to provide a notated song. Also, please send an MP3 file or a recording: an audio link is provided to each song. Each submission should include the title of the song, all authors of words/music, and copyright date and name(s) of copyright owner(s).

Send songs to the Songs Editor.

New Sounds
Children's Music Network members, please send a description of your new releases within the last year to be included on the New Sounds page. The description is intended to give readers an idea of the content and style of your recording or book. Please do not send just a promotional sheet. Feel free to send a graphic of your album cover, too. Send descriptions of new releases to the New Sounds Editor.

Letters to the Editor
Letters to the editor may be sent to the *PIO!* Editor. Submission via e-mail is preferred.

Deadlines
For the Fall 2016 issue: June 1, 2016
For the Spring 2017 issue: December 1, 2016

The Children's Music Network